

OTHER CONTENTS

- TEX RITTER(cont'd)
- I'VE HEARD THAT SONG BEFORE
- REMINISCING IN TEMPO
- FEDERAL Listings
- PLAZA masters



THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

Issue 113/114
Nov./Dec. 1971

* 75¢
**record
research**

SIMON SAYS

The Sights and Sounds
of the Swing Era

1935-1955

GEORGE T. SIMON

(see page 2)

SALUTING!

**RUTGERS-THE STATE UNIVERSITY
UNIVERSITY EXTENSION DIVISION**

INSTITUTE OF JAZZ STUDIES

CONFERENCE ON

DISCOGRAPHICAL RESEARCH



SALUTING THE RUTGERS INSTITUTE OF JAZZ STUDIES CONFERENCES OF 1970 & 1971

In issue 105 (May 1970) we covered the first (June 15, 1968), second (June 21, 1969) and intermediate (July 27, 1969) conferences of the RUTGERS INSTITUTE OF JAZZ STUDIES which were all held at the air-conditioned oval Hickman Hall on the Douglass Campus of Rutgers in New Brunswick, N.J. In this 105th issue we also re-printed some historic pages from the Record Changer describing the formation of the Institute in 1952 written by its founder, the late great Dr. William W. Stearns. We continue on with reports of the 3rd (June 14, 1970) and the 4th (June 12-13, 1971) conferences held at the same location.

As you may observe they were double-day events with fuller programs. Many of the same researcher fraternity who had been at the previous affairs were in attendance at these conferences. Coordinator WALTER C. ALLEN followed a similar pattern of programming select speakers, a panel of guest musicians, a showing of jazz films, and a famous performing jazz pianist into the double day format. Needless-to-say the format provided a satisfactory combination of erudition and entertainment. It also gave researcher friends a chance to get together.

(Continued on page 4)



Bob Eberly and Helen O'Connell



Doris Day



Frank and Tommy

Huge 9 x 12 luxury size • over 225 rare photos
• 300,000 words • endpaper montage of Swing Era
• monumental 4,000-entry index of people, places, songs — virtually an encyclopedia of popular music, 1935-1955 • EXTRA! Complete list (with date and rating) of every band reviewed by METRONOME, 1935-1946



Satchmo



Lawrence Welk

SIMON SAYS

The Sights and Sounds of the Swing Era 1935-1955

by George T. Simon

"The book, a big one, is a treasure trove of memories for old-timers and an education in musical nostalgia for the young crowd who may wonder what Benny Goodman, Tommy Dorsey, Kay Kyser, Harry James and others were like in their heyday. Simon is not only contagious in his enthusiasms, but definitive. He ranges from young Satchmo talking about other trumpet players down through the 'sweet bands' to Mahalia Jackson the gospel swinger... offers readers a wild, opinionated, critical yet adulatory romp."

—Publishers' Weekly

What are your warmest musical memories?

Maybe you were one of the first to swoon over Frankie at the Paramount. Maybe Glenn Miller and "Chesterfield Time" helped you get through your homework... or one of the great disk jockeys: Al Jarvis, Alan Courtney, Martin Block, Fred Robbins.

Maybe you were one of the lucky ones who caught Stan Kenton's first Carnegie Hall concert, early in 1948. Maybe you were even one of the kids whose roaring enthusiasm told Benny that swing had finally made it way back in '35 at the old Palomar.

Whatever your biggest musical moments, you'll live them again in these pages. George Simon was there — and now he takes you back with him.

This book is a first. No mere collection of memories, these are George Simon's reports for METRONOME, finest magazine of the Swing Era. It is the only book of its kind written on the spot. (The others are just recollections. This is what George Simon wrote the same day; so his writing captures the mood of the time — and the nostalgia is overpowering.)

The most comprehensive book on popular music ever published — swing bands, sweet bands, singers, everyone!

- 29 interviews — sometimes outspoken, almost always revealing — with Glenn, Dinah, Benny, Louis, Duke, Tony Bennett, Mahalia Jackson, Frankie Laine, etc., etc.
- Nostalgic looks behind the scenes: Artie Shaw's real views on jitterbugs... why Ted Weems had heartaches about Heartaches... Satchmo's gripes about the modern jazz cult... Frank's gripes about the music business... Peggy Lee and the love of her life... Buddy Rich — arrogant or misunderstood?... Dick Haymes and his brave plans... Ella and her fears.
- Dozens of lengthy comments from the great ones today — after they read George's articles about them from 30 or so years ago. Roasts from Sammy

Kaye and Guy Lombardo. Toasts from Bob Eberly, Freddy Martin, Lawrence Welk. Ribbing from Sy Oliver, Larry Clinton, Artie Shaw.

- Theme songs: the most offbeat list we've ever seen.
- Recording dates with the METRONOME All-Star Bands: a giant in every chair, but no prima donnas.
- Priceless data for record buffs, music historians, discographers: chronology of Glen Gray, 1929-39... scores of band personnels (many of which fill in discographical and research gaps)... little-known data on dozens of record sessions.
- Reprinted here: METRONOME'S famous Bix Beiderbecke issue.
- 51 lengthy orchestra reviews: sweet bands and swing bands... most with complete personnels... all reviewed in detail, on location — at those wonderful old dine-and-dance spots.
- Orchestra histories: major surveys of Glenn Miller, the Dorseys, Ben Pollack, Hal Kemp, Glen Gray, Bob Crosby, even Ray Noble's legendary English band: a mine of data for buffs.
- "Meet the Band": sketches of every musician and singer in six famous orchestras.
- Records of the Year, 1936-40. (You'll meet hundreds of your old favorites here.)
- Band battles and concerts: Goodman v. Basie, Shaw v. Tommy Dorsey, Basie v. Webb, Goodman and Kenton debuts at Carnegie Hall, etc. — all on-the-spot reports.
- "Hits and Misses": stars George Simon spotted long before anyone else — and some who flickered out.

RISK-FREE EXAMINATION

May we send you a copy of George T. Simon's *Simon Says* for risk-free inspection? If not well pleased you may return book within 30 days of delivery for a refund in full plus extra money to cover your return postage. Mail coupon with \$19.95 to your bookseller or to Arlington House Publishers, 81 Centre Avenue, New Rochelle, New York 10801.

RISK-FREE EXAMINATION

Mail to your bookseller or:

ARLINGTON HOUSE PUBLISHERS

81 Centre Avenue, New Rochelle, New York 10801

Please send, postpaid, George T. Simon's *Simon Says*. My payment of \$19.95 is enclosed. If not pleased, I may return book within 30 days for full refund plus extra cash to cover my return postage.

RR 201

Name _____

Address _____

City _____

State _____

Zip _____

☐ I enclose \$2.89. Send *Simon Says* and enroll me in the Nostalgia Book Club. I agree to buy 4 Club Selections the next two years, at 20% to 70% discount.

How to get this **\$2.89**
\$19.95 book for

Would you like this book for just \$2.89 — a saving of \$17.06? You can get your copy for \$2.89 by joining the Nostalgia Book Club. Your only obligation as a member is to accept 4 books or records from among 75 or more we'll offer over the next two years, after which you may resign at any time. Membership entitles you to a free subscription to the colorful Club bulletin, *Reminiscing Time*, plus the opportunity to buy any Club book or record at 20% to 70% off store price plus shipping. The Selections we offer bring back the Twenties, Thirties, Forties, and Fifties... old-time radio shows... the fun and laughter of the near past. If you accept the monthly Selection, no need to do anything. It's shipped automatically and the Club charges your account. (There are never any finance or interest charges added to your account — and you are serviced by PEOPLE, not computers.) If you don't want the monthly Selection, you merely let the Club know on the handy form always provided. If you think this plan makes good sense, please check the box in the coupon and mail today.

Just Re-Published!!!

record
research presents **BLUES** no 9
research 50 cents

a vehicle for exploring the vast field
of contemporary blues recordings

HITTING BIG!

SMASH SPIRITUAL!!

"STOP GAMBLER"

EDNA GALLMON C

NASHBORO 785

HIT REACTION

"JESUS CHRIST, THE

SIX TRUMPET!"

NASHBORO 787

Zooming!!

"I'M SO GLAD

(MY BABY'S BACK IN

LAZY LESTER

EXCELLO 2304

NASHBORO RECORD CO

177 3rd Ave., N., Nashville

TABLE OF CONTENTS

NASHBORO - BLUES REVIEWS by HANSEN

EXCELLO - JOHN BRIM DISCOGRAPHY

NASCO - ADDITIONS & CORRECTIONS

ZIL - LABEL INDEX (Issue 1 to 8)

.....

BREAKING BIG!

"MY HOME

AIN'T HERE"

b/w

"I WOKE UP CR

(OH WHAT A DR

LONESOME SUN!

Excels 2213

"THE MOC

WITHOUT Y

b/w

"OH! NO LO!

CHUCK BRO!

Excels 2214

SMASH NEW POP

FAVORITES OF YES

MELO-BLEND

Nash 9001

NASHBORO RECORD CO

177 3rd Ave., N. Nashv

LIGHTNIN' HITS THE CHARTS!!

"HELLO
MARY
LEE"

LIGHTNIN' SLIM

Excels 2203

NASHBORO RECORD COMPANY

177 3rd Ave., N., Nashville, Tenn.

ISSUE 9: Nashboro, Excello
(Hansen), John Brim Disco,
Nasco, Zil, Blues Reviews
Label, Index of Issue 1 to 8,

We have raised the price of
BLUES RESEARCH to 50c each
(20 np - English) on May 1, 1970.
The following issues are still
available:

Issue 3: Aristocrat, Chess,
Chief, Rhumboogie, Sultan,
Melody Lane, Hytone, Sun-
beam, Glotone, Ruby

Issue 7: The Modern label

Issue 8: More Modern, RPM,
Meteor, Blues & Rhythm, Flair,
Crown 78&LP, Kent

Issue 10: Abco, Cobra, Artistic,
Parrot, Blue Lake, United States,
Chance, Sabre

Issue 11: Ace, Sun, Goldband
and Bullet

Issue 12: Coral 65000, Groove,
and Okeh 6800

Issue 13: Checker, Miracle,
Sunrise

Issue 14: Columbia 30000 and
Mercury 8000

Issue 15: Manor, Arco, Regis
and J.O.B.

Issue 16: Sittin' In With, Jax,
Harlem, Delta, Jade, Super Disc.

REGARDING BLUES RESEARCH:

THIS PUBLICATION IS A SUBSIDIARY OF 'RECORD RESEARCH MAGAZINE' AND IS
EDITED BY ANTHONY ROTANTE AND PAUL SHEATSLEY, AND IS A VEHICLE FOR
EXPLORING THE VAST FIELD OF CONTEMPORARY BLUES RECORDINGS. IT HAS
BEEN LAUDED AS THE SINGULARLY MOST IMPORTANT DOCUMENT OF RESEARCH
OF THE POST-WAR (1946) BLUES. IT IS PUBLISHED IRREGULARLY. THERE IS NO
PRESENT SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COST FIFTY
CENTS EACH (20 np ENGLAND). IT CAN BE ORDERED FROM RECORD RESEARCH,
65 GRAND AVENUE, BROOKLYN, NEW YORK 11205 (OR 20np PER ISSUE CAN BE
SENT TO OUR ENGLISH REP: DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH,
HERTS, ENGLAND). FUTURE ISSUES OF BLUES RESEARCH ARE ANNOUNCED IN
PARENT PUBLICATION, RECORD RESEARCH OR IN OTHER PRESS ORGANS

THE "PERFECT" MAGAZINE (our Issue RR 51/52)

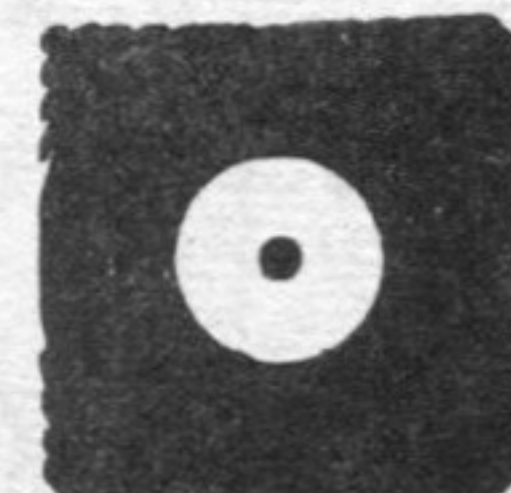
Greatest compendium of popular music on phonograph
records of the 20's ever published, complete with com-
poser credits and many other interesting features.
A MUST for the musicologist, discographer, copy-
righter, record collector and most anybody interested in
popular music research. JUST ONE DOLLAR (\$1.00),
from Record Research, 65 Grand Avenue, Brooklyn,
New York.

EDITED BY CARL KENDZIORA JR.

Introduction by Perry Armagnac



RECORDS WANTED



INTERESTED IN BUYING OUTRIGHT?
WRITE WIRE OR PHONE
RECORD RESEARCH

"MORE FROM RECORD RESEARCH

ALL AVAILABLE NOW - LIMITED SUPPLY
PRICE INCLUDES POSTAGE

METRONOME YEARBOOKS

Rare out-of-print publications. Yearly
documentaries of the Jazz scene with loads
of magnificent photos, historic surveys and
articles by the tops in writers. Also a
discography of the year. Literally a book
- 1954 - 1955 - (\$1.00 EACH)



**HISTORIC LARGE
SPECIAL ISSUE
RR 96/97 75¢**

RED NICHOLS MEMORIAL ISSUE
by Woody Backensto

Great tribute to a jazz giant
Facts! Human Interest!
Discography! Rare Photos!

RECORD RESEARCH
BACK ISSUES At 30¢ each:

WHAT'S AVAILABLE!

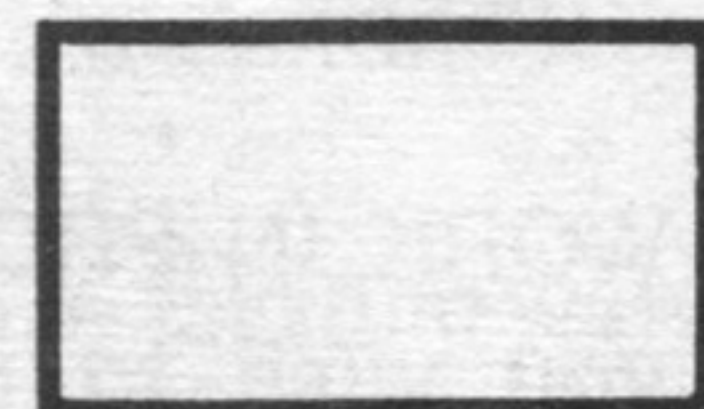
37 38 40 42 47 50 53 54 55 56 59 60
61 62 63 64 65 66 68 69 70 71 72 73
74 75 76 77 78 79 80 81 82 83 84 85
86 87 88 89 90 91 92 93 94 95 98 99
100 101 102 103 104 105 106 107 108
109 110 111 112

Perfect issue 51/52 -- \$1.00

Red Nichols issue 96/97 -- 75¢

RECORD RESEARCH

RECORD RESEARCH, 65 Grand Avenue, Brooklyn, New York 11205: published bi-monthly;
U.S. SUBSCRIPTION — \$3.00 for 12 issues or \$1.50 for 6 issues; FOREIGN SUBSCRIPTION
— \$4.00 for 12 issues or \$2.00 for 6 issues; GREAT BRITAIN 167 np for 12 issues, 83½ np for
6 issues to representative, Derek Collier, 6, THE CREST, SAWBRIDGEWORTH, HERTS.
EDITORS — Bob Colton and Len Kunstadt; CONTRIBUTING STAFF — Walter C. Allen,
Woody Backensto, John Baker, Paul Charosh, Sam Charters, Dick Du Page, Harold Flakser,
Barry Hansen, Sheldon Harris, Frank Kelly, Carl Kendziora, John McAndrew, Mike Mont-
gomery, Anthony Rotante, Paul Sheatsley, Ernest Smith, Harison Smith, Victoria Spivey,
John Steiner, James Vazoulas, Howard Waters, Ray Wile and Mike Zaccagnino. RENEWAL:
If a check appears in the renewal square your subscription has expired with this issue.
Please renew by remitting \$3.00 (\$4.00—foreign) for 12 issues or \$1.50 (\$2.00—foreign) for
6 issues to Record Research. 167np for 12 issues, 83½np for 6 issues to Derek Collier;
CHANGE OF ADDRESS — Please notify us. We are not responsible for non-delivery of
magazine unless we have a correct mailing address. Contents of RR are indexed in the
monthly MUSIC INDEX (USA); quarterly MUSIC ARTICLE GUIDE (USA); perennial JAZZ
CATALOGUE (UK).



If checked
Renewal
is due

\$3.00 (\$4.00—foreign)
for 12 issues
\$1.50 (\$2.00—foreign)
for 6 Issues

June 13, 14, 1970

PROGRAM

Chairman, Walter C. Allen, Rutgers University

SATURDAY, JUNE 13

- 9:30 a.m. Registration and coffee, Hickman Hall Patio
- 10:30 a.m. Welcome: Dr. William Weinberg
Hickman Hall Auditorium (Room 138)
- 10:45 a.m. Keynote address: Frederic Ramsey Jr.;
author of *Been Here and Gone*; co-author of
Jazzmen (ABSENT).
- 11:15 a.m. Taped music: Fred Ramsey and others
- 12 Noon Luncheon, Neilson Hall
- 1:30 p.m. Reconvene; announcements (Please tell us if
you have any announcements to make.)
- DOCUMENTING THE SMALL RECORD
COMPANIES
- 1:45 p.m. The Twenties and Thirties: Growth and Merger
Dan Mahony, author of *The Columbia 13/14000
D Series*
- 2:20 p.m. The Forties: The Small Jazz Independents
Bob Porter, Prestige Records, Inc.
- 2:55 p.m. The Fifties and Sixties: The Microgroove Era
Harrison A. Ridlèy, Jr., collector
- 3:30 p.m. The Transcription Services
Jerry Valburn, discographer of Duke Ellington
- 4:00 p.m. Break
- 4:15 p.m. Reminiscences and Concert by special
guest artist, EUBIE BLAKE
- 6:30 p.m. Dinner, Neilson Hall

Evening till 11:30 p.m. Free time; Hickman Hall will be open with rooms available for jamming, records sessions, swapping, etc. Playback equipment will be available. We will also have a list of nearby places with live jazz.

SUNDAY, JUNE 14

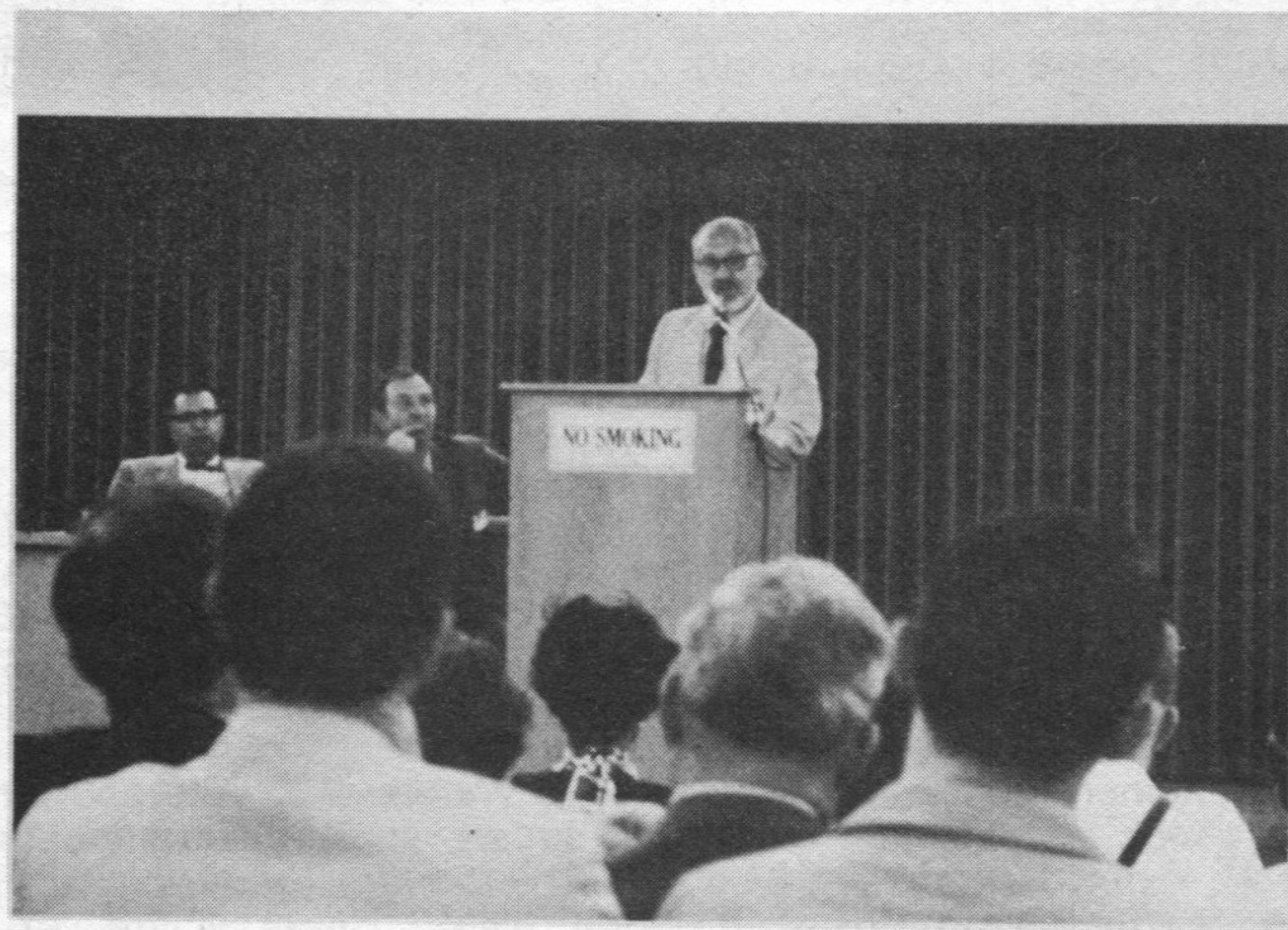
- 9:30 a.m. Coffee and pastry, Hickman Hall Patio
- 10:00 a.m. PRESERVATION OF THE BLACK CULTURAL
HERITAGE
Earl Sweeting, African American International
Press
- 11:00 a.m. WORK IN PROGRESS. (Please let us know if
you wish to report on a personal research
project, so we can allocate time.)
- 12:15 p.m. Luncheon, Neilson Hall
- 1:30 - 5 p.m. Jazz Films from the collection of
John H. Baker. (See program on opposite
page)
- 5:30 p.m. Adjourn

SALUTING THE RUTGERS INSTITUTE OF JAZZ STUDIES

reported by Len Kunstadt

** Report on the:
THIRD ANNUAL CONFERENCE ON DISCOGRAPHICAL
RESEARCH (June 13, 1970)

After Dr. William Weinberg's welcome and chairman Walter C. Allen's introductory remarks we heard from another famous 'Allen' scholar, DICK ALLEN, who spoke about the archives at Tulane, their availability to conscientious researchers "with great need for discographers to come in". Dick informed us the Archives had over 11,000 pieces of sheet music - and that they recently added 1000 clippings, posters and notes - also photographs of the Al Rose collection. He spoke about his research on Don Albert, the New Orleans Jazz Festival - and also answered a query to the effect that Danny Barker's long heralded book has not been published as yet. FRANK GILLIS, now an educator, and no doubt still a red hot jazz pianist, spoke about his college activities at the Archives of Traditional Music at Indiana University. He mentioned that the material they collect of blues, gospel and African studies etc. is perhaps the largest collection in the world of the black artist. Gillis spoke about how they acquire records from collections - permission, contracts given. Also how they tape collections and return them to owners. Tri-mester reports acknowledging this work are published. DAVID HALL from the Rodgers & Hammerstein Lincoln Centre archives in 'Fun City' acquainted us with his past history when he took over as head of the archives in 1967. He chimed in by reporting that they had a colossal collection of sheet music and in addition have acquired Hess' famous photo collection. Another famous 'Hall', GEORGE HALL, spoke about the untimely death of Ernie Edwards - and that he and Bill Korst will carry on the "Jazz Discographies Unlimited" program of publishing Big Band jazz discographies. Walter C. Allen introduced the Danish jazz and blues researcher KARL EMIL KNUDSEN of Storyville and Dansk Gramophone records who is the publisher of Jorgen Jepsen's great series of discographical "Jazz Records" tomes. Karl took a bow and said a few words about an organization being formed on the continent to create a studious discographical fraternity which would further explore the vast field. CHUCK NANRY's bag is sociology at Rutgers and subject matter for his talk was based on jazz and sociology. Its contents were full of interesting hypothesis and criticisms. Out at the Dana Library in Newark, N.J. where the Institute's archives are now housed Chuck is one of the coordinating executives. Unfortunately FRED RAMSEY who was scheduled on the chart did not make it.



FRANK GILLIS on the podium
GEORGE HALL and WALTER C. ALLEN are to his right.

**** Fascinating dividend for researcher viewers of the 1970 Conference ****

THE JAZZ FILM DOCUMENTARY
(A form of audio-visual jazz memorabilia)

NEW ORLEANS MEMORIES

PART I — Crescent City Ramble (60 minutes)

The ODJB revival recording session — 1938 (?)
George Lewis (off camera) — BURGUNDY STREET BLUES — 1944
Jimmie Noone Qt. — clip from a Bowery Boys feature film — 1944
Kid Ory's Creole Jazz Band (with Buckner, Darensbourg, Garland, Hall, Glenn, and Davidson) — MUSKRAT RAMBLE — 1950
Sharkey Bonano's Sharks on the "New Orleans Bandwagon" (with Shields, Laine, Martin, Hazel, and James) — SAINTS (Intro) — SNATCH OF BLUES — JAZZ ME BLUES — BANANA PEEL RAG (?) — SAINTS (Kidney Stew and Pork Chops) — 1950
Freddie Kohlman at the Paddock Lounge — 1950
Papa Celestin's "Tuxedo" Dockhand Jazzband — EH LA BAS — 1952
Papa Celestin — A jazz KING is dead — Marching Band: CLOSER WALK. Graveside and bust dedication scenes (silent) — 1954
The New Orleans Saints (Youth carries on) — THAT'S A PLENTY — 1955
Kid Ory's Creole Jazz Band (with Alvin Alcorn, Phil Gomez, Larry Reason, Wellman Braud, and Kansas Fields) — REQUIEM FOR JIMMY — CREOLE PATOIS — THAT RAMBLIN' MUSKRAT — 1957
New Orleans Jazz Museum — 1961 to 1967
Sharkey, Souchon, Kidney Stew and Pork Chops — "warm up" at "Congo Square"
Dedication ceremonies — 11-21-61
Museum tour — unidentified sound track RAG by Knocky Parker (?)
Class in jazz — Punch and Shields
Jam trio — Knocky Parker, Doc Souchon, and Doc Evans
Anniversary parade on Canal Street with Red Garter Dixie Combo; Dejan's Olympia Band; Paddock Lounge Band (Kohlman ?); Celestin's Dixieland Hall Band; and Sharkey's Sharks
Press Club concert with Armand Hug, Doc Souchon, and Ray Burke
Paul Barbarin's Onward Brass Band
Pete Fountain's Half-Fast Marching Band

PART II Dixieland Concert in a French Quarter Garden (30 minutes) — 1963

Featuring Alvin Alcorn, Andrew Morgan, Capt. John Handy, Sweet Emma Barrett, Kid Joe Butler, Creole George Guesnon, and Cie Frazier
DIDN'T HE RAMBLE — PALLET ON THE FLOOR — BILL BAILEY — (Unidentified old favorite tune) — BIG LUNCH BLUES — CLOSER WALK

PART III — New Orleans — Cradle of Jazz (30 minutes) — 1960?

George Williams Brass Band — Funeral dirge and Jazz march
Jazz sound origins — Street Hawkers — Shoe Shiners — Hambone Rhythm Band — Spasm Band (Kidney Stew and Pork Chops)
Freddie Kohlman's Orchestra a la silhouette
Interviews and tour of N. O. jazz "spots"
Kohlman at the Paddock Lounge (personnel undetermined)
BILL BAILEY — BASIN STREET — BLUES FOR YAFI
Waif's Home — Jane's Alley — Mr. Jones — Louis' first trumpet
Waif's Home Band — SAINTS
Kohlman — DIDN'T HE RAMBLE

10 MINUTE INTERMISSION

PART IV — Preservation Hall Revisited (90 minutes) — 1958

Collective personnel: (tpt/cnt) Punch Miller, Percy Humphrey, Sharkey Bonano, and unidentified — (trb) Louis Nelson, Jim Robinson and Clement Tervalon — (clt) Alphonse Picou, George Lewis

and Henry Shields — (vln) Peter Bocage — (ten sax) Eddle Miller — (pno) Sweet Emma Barrett and Armand Hug — (sbs) "Slow Drag" Pavageau and Sherwood Mangiapane — (bjo) Creole George Guesnon — (dms) Paul Barbarin and unidentified.

A JAZZ TRILOGY

- A. *The Buddy Bolden Era — 1890 to 1907*
BASIN STREET — BUDDY BOLDEN (first "take") — CARELESS LOVE — BUCKET'S GOT A HOLE — IMPROMPTU BLUES — BUDDY BOLDEN (second "take") — HIGH SOCIETY
- B. *The Jelly Roll Morton Era — 1908 to 1940*
MILNEBURG JOYS — MAMIE'S (2:19) BLUES — GRANDPA'S SPELLS — WOLVERINE BLUES
- C. *The Dixieland Era — 1940 to 1958*
THE BUZZARD'S PARADE (A Mardi Gras March) — BILL BAILEY — FIDGETY FEET — CLOSER WALK (to cemetery) — SAINTS (return)

FIN

PROGRAM NOTES

Never before has any audience, outside the confines of my Columbus film vault, witnessed in a single screening as comprehensive a collation of such rare and unique motion pictures, documenting the charm and nostalgia of the New Orleans jazz scene and showcasing so many of the world's great and legendary jazz artists and bands playing in the New Orleans and Dixieland traditional idioms, as will be exhibited on this occasion. Unfortunately, time will not permit the screening of all of my New Orleans-based films, which total about eight hours of projection time.

Crescent City Ramble is comprised of miscellaneous clips, sequences and news reel scenes, featuring notable jazz artists hailing from New Orleans and documenting historic events in the Crescent City. The Bonano "Bandwagon" film was a TV pilot episode for a proposed jazz music series which never got off the ground and was the sole surviving print discovered among a stack of films destined to be destroyed, salvaged in the nick of time. The Kohlman and "live" Celestin sequences were discovered by this collector in an obscure March of Time film, previously unknown. The funeral and dedication scenes were news clips, also providentially rescued from a film scrap heap. The Ory Parisian sequences were loaned specifically for presentation at Rutgers by a certain proprietor of Vogue Disques. The priceless museum scenes tell the story of the world's first jazz museum in a memorable fashion, which no words could adequately portray.

The French Quarter concert, although cinematically a shoddy production, permits the viewers a rare opportunity of seeing and hearing a select group of legendary New Orleans old-timers. This 30-minute document provides a sampling of the music of a single jazz band rarely available on film in such depth and scope.

The Cradle of Jazz is one of the few worthwhile programs documenting the New Orleans jazz scene to have been featured on network TV. I have known few jazz buffs who saw this show in its original presentation but, even for those who did catch the network show, a repeat viewing will be rewarding.

Most jazz fans who have amply sampled my jazzfilm wares consider the Preservation Hall film the most fabulous and nostalgic of the lot. The experience of watching and hearing Alphonse Picou while he plays (his only performance on film) his famed clarinet part on HIGH SOCIETY, divorced from all other films exhibited during this program, is alone "worth the price" of the conference. The scenes in which Sweet Emma appears are a riot, and from my personal point of view, the climax of this entire screening. Have fun.

JOHN H. BAKER

After lunch we heard from Vic Berton's brother, RALPH BERTON, a privileged author and pioneer jazz DJ in his own right, who spoke about his latest course given on jazz at a local college. We also heard from long time jazz enthusiast DICK FRENIERE who informed us of the "mini-courses" on jazz, in order to "turn on a lot of kids to hep jazz from the 4th to the 10th grade, to get 'em to hear everything from Johnny Dodds to John Coltrane". ORIN KEEPNEWS of Record Changer, Riverside fame - now prexy of his own record company, - took the floor and made mention that the Gennett ledgers (a real fabulous find of discographical information) has been turned over to the Institute. One of the main speakers DAN MAHONY took the podium. It was good to hear Dan whose dissertation had to do with the small labels of the 20s like Perfect, Banner, Regal, etc. He gave definitions. One of his most interesting side-lights was his recollection of pioneer jazz record collector, the late Harry Crawford. ARNOLD CAPLAN of Historical, Biograph records and a long time hot jazz record collector and researcher heralded his acquiring rights to QRS music rolls with issuance of many via his recording company. Another record exec BOB PORTER of Prestige reported on the small jazz record company independents of the 40s and 50s. He weaved a web of information mixed with opinion and intrigue about such companies as Blue Note, Keynote, Prestige, Savoy, Aladdin, Dial, etc.

HARRISON RIDLEY brought us up closer to date with an illuminating panorama of the Microgroove 50s and 60s era. He took us on an excursion - beginning with Atlantic - then followed Chess, King and affiliates, Candid, Fantasy, Jubilee, Savoy, VeeJay, Roulette, World Pacific and others. He named key executives and jazz artists during this period. JERRY VALBURN, a methodical researcher and jazz enthusiast with emphasis on Duke Ellington and Transcriptions research was a dominant main speaker. His subject was transcriptions, to many a most unknown field of discographical research. He gave us capsul histories of at least 15 transcription services which encompassed nearly 4 decades - and were responsible for thousands of recorded performances. Jerry acquainted us with World, Langworth, Muzak and Associated, Thesaurus, Standard, Keystone, Scwengler-Davis, Capitol, MacGregor, Sesac, Treasury Dept., Here To Vets, Marine Corps, Guest Star, Hot Record Society, etc. - with a smattering of what artists appeared on these various services. Jerry also mentioned the pioneering 1950 discographical work on transcriptions "Transcography" done by Wally Heider who today is an industry leading recording engineer in Frisco.

Dave Kahr presented "one of the youngest men around" to a great roar of applause. Everybody was eagerly awaiting the guest of honor and the conference's musical performer, EUBIE BLAKE. Eubie was presented the James P. Johnson memorial award (James P. was a New Brunswick native son) - and you could see that Eubie was really tickled. After passing a few noteworthy recollections about the great James P - Eubie sat down and performed a James P. inspired "Tricky Fingers". Eubie then went to Eubie with his ever popular 1899 "Charleston Rag" - a beautiful intricate piece of piano artistry. He followed with a trip into the classics with the "Pilgrim Chorus" - first playing it straight and then ragging the Tannhauser out of it. After so more reminiscing Eubie got his John Phillips Sousa's boots on and rag-marched through "Stars and Stripes". Still in a Classics mind he ragged Serimade's "Scarf Dance". Then followed a procession of Cole Porter's "You Do Something To Me", his own "Baltimore Toodle-ooo" and a difficult "Blues In 12 Keys". Then not fully satisfied Eubie went to the vocal department and let everybody know that "As Long As You Live You Gonna Be My Baby". Returning to solo hot keyboard Eubie then ragged the "Millicent Waltz". Eubie took a breather and spoke about Jelly Roll, Will Tyers of "Panama" fame and pioneer entertainer-bandleader, Happy Rhone among others. Then in a triumphant coda Eubie captivated the audience with his great composition "Memories Of You" which he wrote with Andy Razaf. For an octogenarian J. HUBERT BLAKE is something else and way out!!

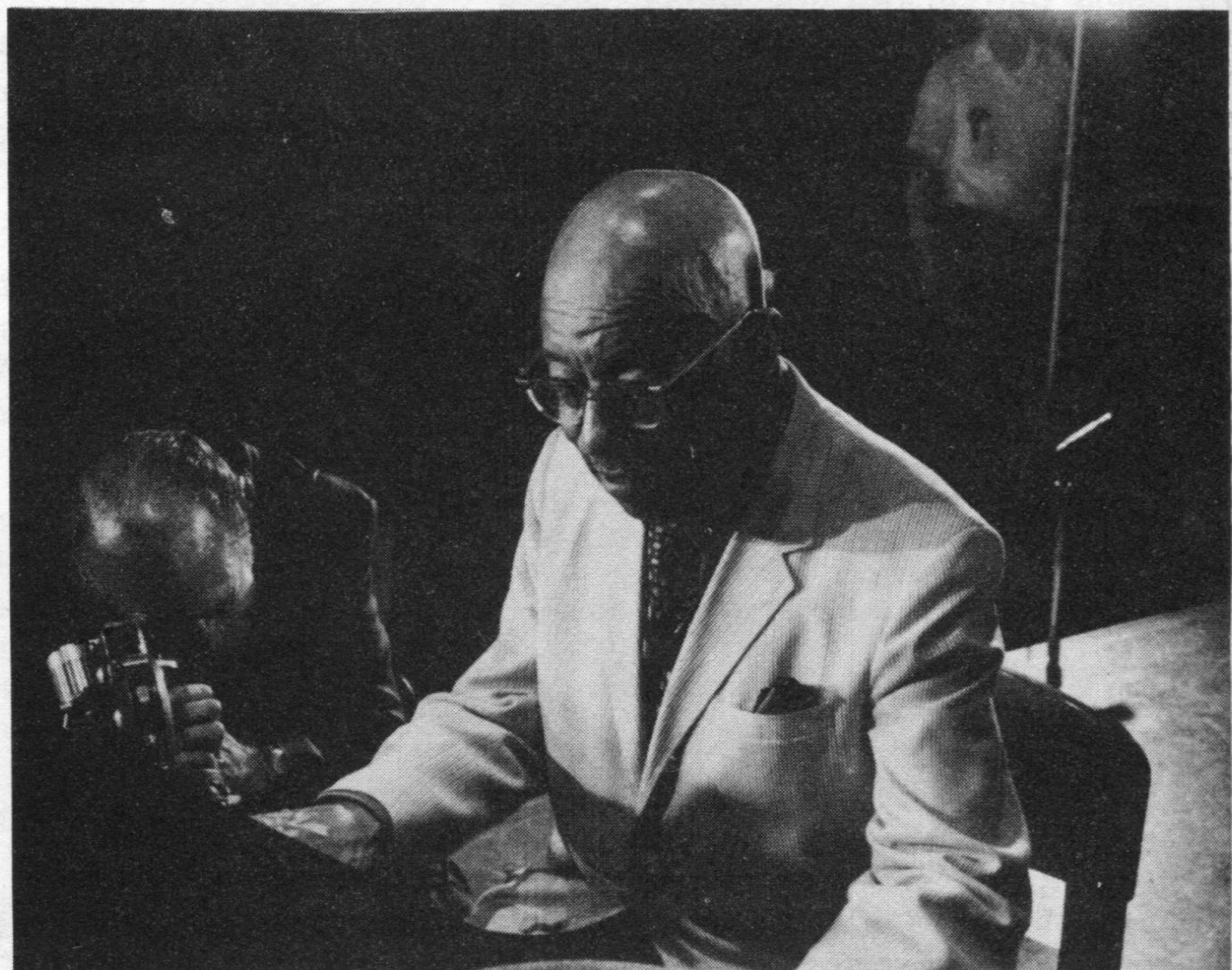
More food! they treat your stomach royally at these conferences. After belly uplifting time we returned for a most educational jazz film documentation by JOHN BAKER who utilized many rarities from his own collection (see film program). John gave us more than his listed program indicated. In honor of Eubie Blake he showed some hot jazz films from the early 30s which starred Eubie along with Nina Mae McKinney and Bill Robinson.

SUNDAY - JUNE 14, 1970.... Mr. EARL SWEETING

The highlight was Mr. EARL SWEETING of the African-American International Press, a masterful learned pedagogue who mixed the conviction of a preaching minister with the subtleness of a diplomat as he enfolded the subject matter which dealt with The Preservation of The Black Cultural Heritage. He took us to Africa, particularly Ghana which he referred to as the great incubator of knowledge, and with the aid of slides and reading material he described a great ancient civilization of pioneering blacks who fostered and/or contributed to, and/or invented various forms of architecture, iron smelters, paper manufacture, dentistry, cosmetics, shoes, mathematics, alphabets, weaving of cloth, law doctination - and even the art of a shorthand writing and making of beer - to name some accomplishments. He spoke of famous Blacks like Aesop of fables fame, the Queen of Sheba and Cleopatra - and Frances of Geo. Washington's tavern fame (how Frances' daughter Phoebe saved George from poisoning). He gave his interpretation of the words Black vs. Negro vs. Afros vs. Colored - and he concluded with his opinion that "We are African-Americans". He went into various definitions of words like Boo Boo, Mojo, and banjo which are African words. His fascinating sometimes controversial discourse was excellent as his African background information did supplement and provide background information and roots for our study of gospel, jazz and the blues.

The rest of the day took on many directions. Particularly interesting was to discover who was working on what project with short dissertations from those involved.

- JOHN BAKER, this conference's film archivist, was researching Bill Haid on Broadway (Paramount).
- PETE LOWRY was deep into his Atlantic discography and reissue research.
- SEAN BRUNER was collecting film strips.
- HENRY PILCH was involved with research on the Jazz Tone LP label.
- JIM KIDD was searching out jazz in his own Canada with emphasis research on Ajaz and the Compo group.
- Mr. SIMONSKO was preparing an Artie Shaw work.
- And WALTER C. ALLEN of course was into his 2nd decade on Fletcher Henderson.



6 EUBIE BLAKE, The performing guest of honor of the 1970 conf

Discon 71

Fourth Annual Conference on Discographical Research

PROGRAM

SATURDAY, June 12, 1971

- 9:00 a.m. Registration and coffee, Hickman Hall Patio
- 10:15 a.m. Welcome: Dr. William Weinberg
Hickman Hall Auditorium, Room 138
- 10:30 a.m. The Maintenance and Preservation of the Audio Collection in The Library of Congress
Robert D. Carneal, The Library of Congress
- 11:15 a.m. Corralling the Herman Herds
George I. Hall, discographer of Woody Herman
- 12 Noon Luncheon, Neilson Hall
- 1:15 p.m. **A HUNDRED YEARS OF JAZZ: Reminiscences by the Panel**
From the '20's: Joe Tarto (tuba) ex Georgians, Lanin, Nichols, etc.; still playing actively
Through the Swing Period: Sandy Williams (trombone) ex Chick Webb, Henderson, Ellington, Fitzgerald, etc.
To the present day: Chris White (bass), ex Dizzy Gillespie, Billy Taylor, own groups, Lecturer in Music, Rutgers-Newark.
- 3:15 p.m. Jazz films from the collection of Ernie Smith
- 6:00 p.m. Dinner, Neilson Hall
- 7:30-11:30 p.m.
Additional films, followed by free time; Hickman Hall will be open with rooms available for jamming, record sessions, swapping, etc. Playback equipment will be available. We will also have a list of nearby places with live jazz.

SUNDAY, June 13, 1971

- 9:30 a.m. Coffee and pastry, Hickman Hall Patio
- 10:00 a.m. A Collector Looks at Archival Practices
Tom Spence, Institute of Jazz Studies, Rutgers
- 10:45 a.m. Heat, Light and Air . . . Checks
D. Russell Connor, discographer of Benny Goodman
- 11:15 a.m. Jazz Canadiana
Jim Kidd, Radio CFCF, Montreal
- 12 Noon Luncheon, Neilson Hall
- 2:30-4:30 p.m.
Concert and conversation with Earl "Fatha" Hines
- 5:00 p.m. Adjourn

**Report on

FOURTH ANNUAL CONFERENCE ON DISCOGRAPHICAL RESEARCH (June 12-13, 1971)...

As you may note in this report your scribe is less 'wordy' and more photo conscious in 1971 as the number of photos in this issue so indicates. The '71 meeting presented a diversified group of interesting speakers . . . and the audience was star-studded with famous researchers. After getting past the door through the charming registrants and receptionists Mrs. Walter C. Allen (better half of W.C.A.), Mary Prioli (also active in the Inst. archives in Newark) and Susan Cayer (daughter of one of the faculty coordinators) I arrived part way through an interesting dissertation by the Library of Congress' ROBERT D. CARNEAL who was reporting on his adventures into the maintenance and preservation of the very diffuse Library of Congress audio collection. GEORGE HALL was next and his bag is Woody Herman and all the aspects of Woody's confusing early history which stretches back about 40 years. George got quite a chuckle out of the audience when he declared that Woody had recorded with the King Jesters and is on "Phil The Fluters Ball" (smiles!). Other snaps of interesting data from Hall included Woody's participation with Tom Gerun, Harry Sosnik, Isham Jones and Dick Robertson - and a scooper that Decca did issue an alternate take of "Woodchoppers Ball".

After a good dinner at Nielsen Hall we were back in Hickman Hall again. The panelists were next and they included three fine musicians who have made their mark in the music game. JOE TARTO, one of RR's most illustrious subscribers, yes! the fabulous tuba player whose oom-pahs could be heard on hundreds of records and with scores of bands way back from 1920 through today, re-lived his recollections as he spoke glibly and answered many queries. His first record date was about 1920 as a studio man for Edison records. And here's one for the blues scholars! He played tuba on a Mamie Smith Okeh record date with Johnny

Before concluding this 1970 report I would like to mention that we were privileged to have a great pioneer in our audience who was enjoying and participating in the going-ons with an occasional question and answer. He was none other than the living legend LOUIS HOOPER (see his fascinating story in RR 77) who came from Canada especially for this confab. Unfortunately during the regular conference hours he did not perform his piano magic - but I learned that at a wee-hour morning jam session on June 14th Louis gave an impromptu concert in which he delighted his listeners with Bix's "In A Mist" among others and sang "Exhortation" and "Birth Of The Blues". Somebody did tape it, I was told, and therefore history was preserved.

Dunn. Joe reminisced about the Georgians, Paul Specht, Frank Guarente and many others. He is still active and he says he can still blow for a full hour with very little effort. Quite a panelist! SANDY WILLIAMS, although not as forward and talkative as tuba Joe, recalled his days with Chick Webb, Duke Ellington and Fletcher Henderson. CHRIS WHITE, the "youngster" who added to the "hundred years of Jazz" recalled a later period in jazz history with anecdotes about his association with Dizzy Gillespie among others. Chris now lectures music at Rutgers-Newark.

ERNIE SMITH, back for the 2nd time, presented a load of film goodies including some rare Rosetta Tharpe sequences with Lucky Millinder, Nina Mae McKinney with Curtis Moseby - and movie pics of Fats Waller, Yank Lawson & Bobby Haggart, Duke, Benny Goodman, Red Nichols, Red Allen and his band with Higginbotham and Stovall - and much more. Ernie has one of the 3 outstanding jazz film collections in this part of the world - the others being Ken Crawford and John Baker. Ernie is currently conducting a jazz course complete with jazz films at a local NYC YMHA lecture series. In the audience we were fortunate to have the fine SAM WOODING and his co-worker and vocalist, RAE HARRISON. They were being escorted by Biograph's Arnold Caplan who was proudly exhibiting a recent issued Biograph album of rare Sam Wooding reissues of the 20s and more. Sam received a warm reception when WC Allen introduced him to the fraternity. Sam & Rae have traveled the world together playing and singing before countless thousands in nighteries and concert halls. Sam Wooding is an esteemed venerated musician with an air of dignity and decorum about his person which is the reason for his half century of longevity and progress. He is currently working on music for a forthcoming LP with Rae Harrison.

SUNDAY - JUNE 13, 1971

We were back again for more. TOM SPENCE opened up with an archival discussion of the Institute of Jazz Studies collections now lodged at the Dana Library on the Rutgers-Newark NJ campus. Appointment seekers now can be admitted. Telephone ahead and ask to speak to Chuck Nanry or Mary Prioli. Next speaker was 'BG On Record', RUSS CONNOR, back for a second visit with the Institute, who delved into the research significance of Airchecks from radio, TV programs. Emphasis was on Benny



EARL HINES, 1971's guest of honor performer, jubilant over his reception busily autographing his latest LP for many admirers.



The Institutes panelists for 1971...

CHRIS WHITE, SANDY WILLIAMS and JOE TARTo

Goodman with recording examples. JIM KIDD with his vast research and discoveries into Canadian record company history certainly earned himself a speaker's spot at this conference. Jim's eloquent knowledge of the vintage Canadian record scene mixed with ingredients of colloquial loquacity certainly brought Canadian record research to the states in triumph. After Jim and Canada we traveled across the campus greens to Neilsen hall for another good luncheon.

After lunch the 'piece de resistance' in the person of EARL HINES mounted the stage, sat himself at the grand, stretched his long fingers and gave a fantastic concert of piano music. Earl Hines like Willie The Lion Smith and Eubie Blake in previous conferences was given the James P. Johnson piano award by the Institute. Earl not only plays great - but he looks great. Youthful, slender, with the poise of an athlete and his warm 'toothy' smile immediately attracts your attention. Earl also had a 'gab' session with members of his admiring audience as he discussed the derivation of "2nd Balcony Jump"; when he first met Louis Armstrong; Earl's 'discovery' by Carrol Dickerson; his first piano solo "Congaine" on Gennett with Lois Deppe; his belief that he may be Wm. Barbee (smiles!); recollections of Charlie Parker with his band; some anecdotes of recording with hillbilly outfits in the early days; working with Jimmie Noone; information about a former wife Baby Hines ... and much more which was captured for posterity by a tape recorder unit. Piano-wise this master treated us to "Tea For Two", "Canadian Sunset", "Lullaby Of Birdland", "Night In Trinidad" - and a Fats Waller medley of "Black And Blue", "Two Sleepy People", "Ain't Misbehavin'", "Jitterbug Waltz" "Squeeze Me" and "Honeysuckle Rose". Earl also played his own "Monday Date" and "Rosetta". His last number was a resounding "St. Louis Blues". Afterward Earl autographed copies of his latest Delmark LP.

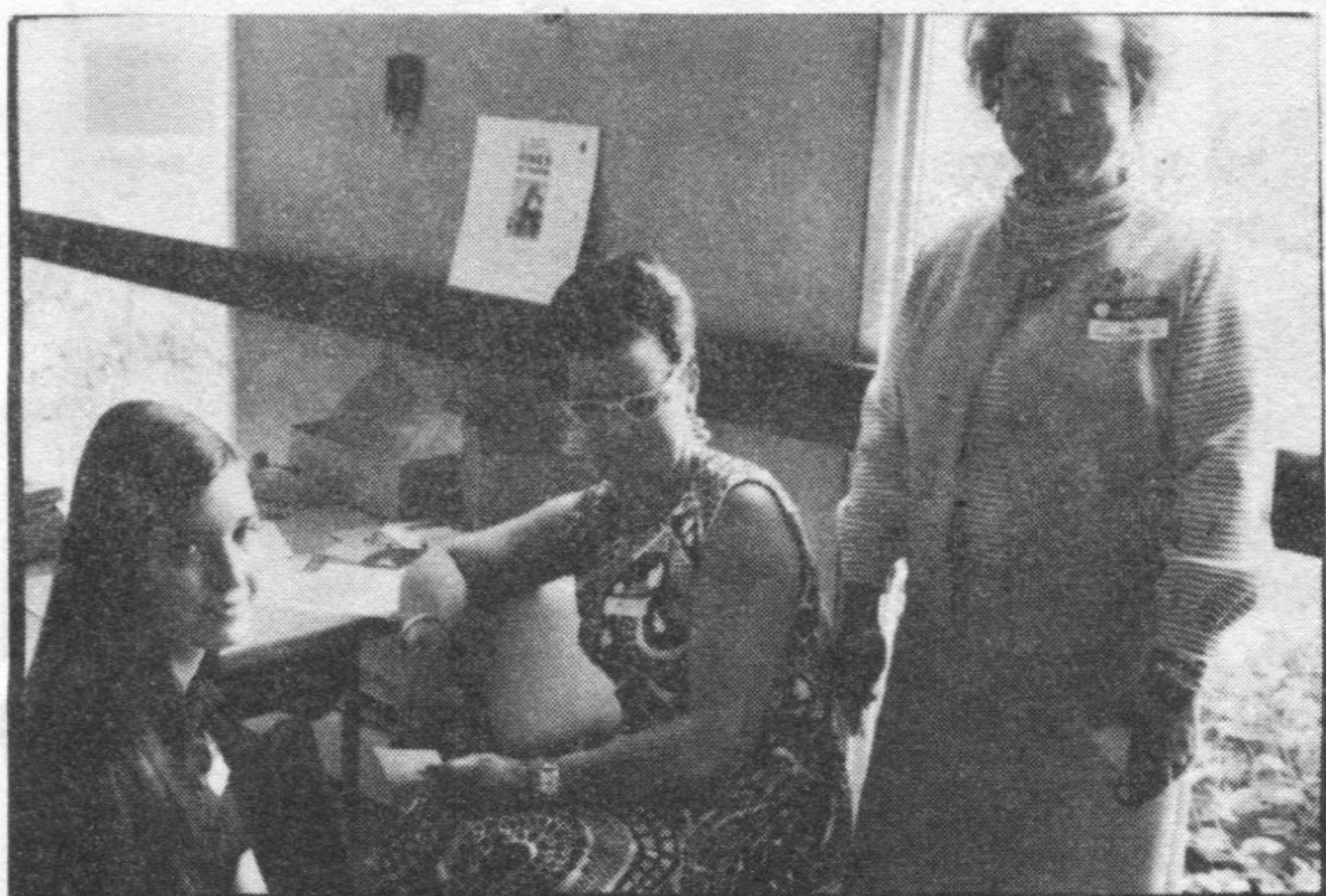
5 pm came around and this historic 2 day conference came to an end.

Now for 1972!

P.S.: We hope you like our photo spread of many of the who's who in researchers who were in attendance. They made this conference possible with their presence.

Front cover photo includes Jerry Valburn, Frank Tischler, Mike Zaccagnino, Carl Kendziora, Frank Driggs, Sheldon Harris, Leon Vogel, Brad McCuen, Jim Kidd and Dick Raichelson.

Some of the illustrious Who's Who
at the 1971 Conference.



Left: Susan Cayer,
Mrs. W.C. Allen and Mary
Prioli

Right: Sam Wooding,
Rae Harrison and
Arnold Caplan



Left: Dave Cayer and
John S. Wilson

Right: Robert Carneal
and David Hall



Left: Sheldon Harris
and Pete Lowry

Right: John Wallace,
Dave Metzger and
John H. Baker

Rear: Pete Lowry
and Karl Emil Knudsen



Left: Carl Hallstrom
and Tom Spence

Right: Ken Crawford,
Russ Connor and
Warren Hicks



Left: Wm. O'dell,
Brad McCuen, Gene
Norman and Bruce
Davidson

Right: Leon Vogel,
Sheldon Harris, Frank
Driggs, Ed Steane
and Stanley Dance.

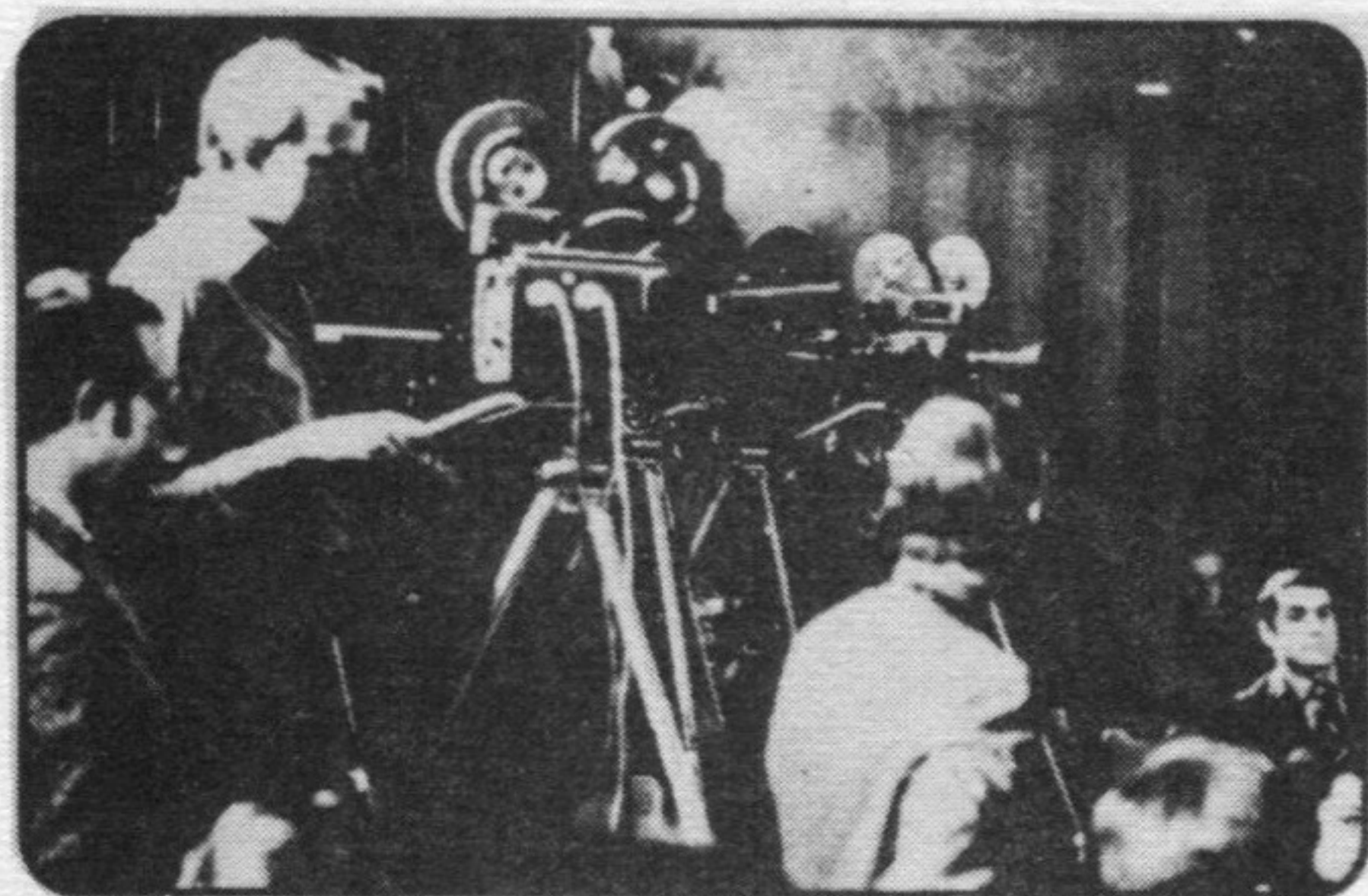
SALUTING THE RUTGERS INSTITUTE OF JAZZ STUDIES



"...Tex is a serious candidate for the senatorial nomination and has rather surprising qualifications and background and know-how to back it up..."

"...comparatively few know his dedication and devotion to the political phases of the state and nation."

NASHVILLE TENNESSEAN



□ "... our state needs representation that reflects the thinking of Tennesseans... not extreme left-wing liberalism... not right-wing reaction... but commonsense, mainstream thinking..."

□ "... this civil rights school bussing to achieve numerical balance is, in my opinion, a violation of the child's civil rights... whether he be white or black. I am for freedom of choice, not compulsory bussing!"



□ "... when I announced, the incumbent Senator laughed, then grew 'serious'... then became 'concerned'. This leads me to believe he has seen some of the recent polls that should cause him to be concerned."

□ "... since their marriage 29 years ago, Dorothy Ritter has been a constant source of inspiration to Tex in his many activities. She attended University Hall; Oxford University, England; and the University of London and is listed in Who's Who in America and International Who's Who."

Quick Facts About **TEX RITTER...**

Education...

Tex Ritter is a graduate, in political science, of the University of Texas. He also studied law at the Northwestern University Law School.

Political Background...

Tex Ritter has been active in Republican political circles for over two decades. He is a close friend of President Nixon and campaigned for him in 1960 and 1968. He also campaigned actively for Senator Howard Baker, Senators George Murphy and John Tower and Governor Ronald Reagan.

Affiliations...

Ritter and his family are members of the First Presbyterian Church in Nashville. He is an Elk, a Shriner and is a board member of the Country Music Foundation. He was inducted as a member of the Country Music Hall of Fame in 1954 and is also a member of the Ak-Sar-Ben Cowboy Hall of Fame in Nebraska.

Legislative...

Ritter is knowledgeable of the legislative process and has been a familiar figure in Washington for many years, where he has been a goodwill ambassador for the music and recording industries on legislative matters. He is known, on a first-name basis, by many influential senators and congressmen.

Family...

Tex, a devoted family man, is married to his former leading lady, Dorothy Fay Southworth. They have two sons, Tom and Johnathan. Their home is in Nashville, Tennessee.

Career...

A leader in Tennessee's \$150 million recording industry, Tex Ritter has recorded for Capitol Records since its founding 28 years ago. His career includes a rich history of success in films, television, the stage, and has carried him on tour throughout Tennessee, the nation and around the world for over 31 years.

(Correction from publisher LK): Re: Campaign advert which now appears in our issue 113. This politico Ritter memorabilia was supposed to be in issue 111. Inadvertently the cowboy picture photo from "Arizona Days" was used. In no way did we wish to imply that the cowboy pic was used to further Ritter's political ambitions. My apologies to Messrs. Ritter and compiler Toborg.

TEX RITTER (continued) by D. Toborg
(see RR 108, 109 and 111)

A MEETING WITH TEX RITTER

Tex Ritter appeared at Henry's in Brooklyn the other night and I had an opportunity to speak with him. Henry's is the only Country Western night club in New York City and on Saturday night, May 15, 1971 Tex Ritter appeared with his group The Boll Weevils for three shows. At first I wondered how someone who has been performing for over 40 years would sound, but after a few minutes I began to realize why TR has been popular for so long. The voice is timeless and the personal rapport with the audience is unique. I got the feeling the audience felt they hadn't come to watch TR perform rather that he had come to perform for them. At one point he announced he was going to sing Cindy Walker's JIM, I WORE A TIE TODAY, but somebody in the audience yelled "RYE WHISKEY" and TR said, "All right, we'll do RYE WHISKEY."

His group, The Boll Weevils, is young, modern, and an integral part of the show. Prior to Ritter's appearance they entertained with the latest Nashville hits. Whether accompanying him on Folk material such as BOLL WEEVIL, RYE WHISKEY, or modern Country hits like WAYWARD WIND and JUST BEYOND THE MOON, they seemed to enjoy what they were doing. Ritter also did TAKE HIM FISHING and DECK OF CARDS. It's the weirdest feeling to be in a night club on a Saturday night and listen as TR performs the Religious recitation DECK OF CARDS.

It is even weirder when he can follow that with RYE WHISKEY. The audience ate it up.

The Boll Weevils are Reggie Alley, guitar, Billy Sprout, drums, and Bill Merritt, bass.

I had the opportunity to speak with TR both before and after the first show. I told him what Record Research was doing on his recorded material and he was surprised that somebody would think his material had historical significance. He asked my name and I told him "Dick Toborg." He said, "You're not the catcher for the Dodgers?" I told him that Jeff Torborg was no relation. He said that some 40 years ago when he was struggling to make it on Broadway he lived in Brooklyn for a year and was a great Dodger fan. This was during the great daffiness days of Dizzy Vance and Babe Herman. The Dodgers at that time were struggling too. Later when TR had made it in Hollywood the Dodgers followed him West. Now that he's in Nashville he follows the Atlanta Braves.

I asked TR about Capitol's suppression of the Calley disc. He shrugged his shoulders, smiled and said that besides suppressing his version of THE BATTLE HYMN OF LT. CALLEY Capitol also censored the follow up recording ONE HEAVEN OF A GIRL (MADE ME ONE HELL OF A MAN). It seems that Capitol objected to the word "Hell" being used five times in a Country record. So TR redubbed it substituting the word "Wreck" for "Hell". The alternate side is LOOKING BACK.*

While I was speaking with him a fan with a tape recorder approached TR. While speaking into the microphone the fan asked TR if he would like to say hello to the fan's Aunt Martha who was a great fan but couldn't be there that night. TR took the microphone and after introducing himself to Aunt Martha he spoke to her for a few minutes in a very personal way. When the fan left he was walking on a cloud. I'm sure that if Aunt Martha was sick as soon as she heard the tape she'd be ready to get up and

TEX RITTER (continued) - by D. Toborg

walk on water. I suppose it's for the Aunt Marthas of the world that Capitol objects to the use of the word "Hell".

TR said that he did ten or eleven one night stands a month. He'd just come back from entertaining the troops in Vietnam and Okinawa and would soon go to Denmark. He said that the first time he did RYE WHISKEY was in a Greenwich Village Club in the struggling days over 40 years ago. He'd taken the old Confederate Civil War ballad THE OLD REBEL SOLDIER, added a few Cowboy whoops and hollers and RYE WHISKEY became a timeless classic. As I listened to him perform the ballad I thought of BLOOD ON THE SADDLE, A-RIDIN' OLD PAINT, GREEN GROW THE LILACS, BOLL WEEVIL, as well as all the other Cowboy Folk Songs in Tex Ritter's repertoire. I wondered why he never performed at Folk Festivals like Newport. Maybe he isn't asked. I'm sure that if he did a whole new generation of young Americans would become aware of the beauty of these old ballads and a whole new generation would discover the timelessness of Tex Ritter. Nobody sings these ballads better.

D. Toborg

(*) The new TR single is: 3154 FALL AWAY (S-45-80428)
LOOKING BACK (S-45-80429)

DISCOGRAPHY (cont.)

CAPITOL Long Playing Records

St-467 TEX RITTER/GREEN GREEN VALLEY

God Bless America Again
Okie From Muskogee
Legend of Shenandoah
Make Friends
Papa

Green Green Valley
Drink Up and Go Home
My Elusive Dreams
Jeremiah Jones
Detroit City

Multi Artist LPS

STBB-402 COUNTRY SPECIAL

I Dreamed of a Hillbilly Heaven

Pickwick

JS-6096 COUNTRY GALS 'N GALS
My Woman Ain't Pretty

Note: The 45 RPM extended play listed in RR 108
without title is EAP 1-1323: DECK OF CARDS.

In addition 1p T-1292 BLOOD ON THE SADDLE was released
as 45 RPM album EAP 1292-(1, 2, 3)

12 inch Transcriptions:

HERE'S TO VETERANS

ARMED FORCES PROGRAM #288 (XMB-535-N1)

The Wayward Wind
Ol Shorty
The Gun, The Gold, And The Girl
Deck Of Cards

PGROGRAM 804 THE TEX RITTER SHOW (GXTV-308-G) (61-13)

Jingle Jangle Jingle
Bury Me Not On The Lone Prairie
I Dreamed Of A Hillbilly Heaven
Remember The Alamo

PROGRAM 1040 THE TEX RITTER SHOW (GXTV 6006-A)

The Gallows Pole
Remember The Alamo
That Son Of A Saginaw Fisherman
The Will

PROGRAM 1132 TEX RITTER SINGS FROM NASHVILLE (HTV 87-B)

Boll Weevil
Just Beyond The Moon
Old Doc Brown
A Working Man's Prayer

HI-FI STARS FOR THE NATIONAL GUARD (TM 12010)

The Bandit w/Stan Kenton

GRAND OLE OPRY

Live programs with many guest stars.

TR sings the following:

SHOW #400 (SON 43581/2)

Take Him Fishing
Hillbilly Heaven

SHOW #403 (SON 43611/2)

Wayward Wind
Just Beyond The Moon

High Noon

SHOW #408 (SON 44281/2)

Boll Weevil
Wayward Wind
Green Grow The Lilacs
Just Beyond The Moon
There's A New Moon Over My Shoulder
High Noon

16 inch 33.3 RPM TRANSCRIPTIONS:

WORLD DISC 297 (#297 A-f BB-51301-ALxV)

Take Me Back To My Boots And Saddle
Lonely River
I'm An Old Cowhand
Dear John
Oklahoma Hills
My Adobe Hacienda

WORLD DISC 316 (#316 A-f BB-51601-A8V)

Blue Shadows On The Trail
Blue Canadian Rockies
Dallas Darling
The Riddle Song
Love You Big As Texas
Cherokee Waltz

CAPITOL G-123/4

I Know It Now
Another Unmailed Letter
I Can't Go On This Way
Silver Stars, Purple Sage, Eyes of Blue
Time Alone Will Tell
Someday (You'll Want Me To Want You)
Snowflakes
Don't Blame It All On Me

HERE'S TO VETERANS

Programs for Veterans Administration. TR speaks with
songs taken from the Capitol catalog.

PROGRAM 366 (HTV 21-11) (F 11497)

The Marshal's Daughter
Green Grow The Lilacs
High Noon

PROGRAM 405

No titles listed

PROGRAM 415 (HTV 32-REPL) (F 29162)

Turn Around Boy
Buffalo Dream
Boll Weevil
My Woman Ain't Pretty

GUEST STAR

Program for Treasury Dept. Same format as above.

SHOW #475 (F 60059 RR 23215)

The Last Frontier
These Hands



Attention! Owing to poor reproduction of our copy for the first 100 listings of the FEDERAL listing (try to see issue 111) we herewith in the interest of eye sanity repeat these initial lists.

FEDERAL's first records were issued December 1, 1950. It is a KING label adjunct and like its parent it was a sound fine label of R&B, jazz, vocal groups, etc. We believe it is still issuing records under that logo today.

Here we begin with its very first number

12001 - THE DOMINOES:
Chicken Blues (F.100)
Do Something For Me(F.102)

12002 - L & N GOSPEL SINGERS
Get Away Jordan (F.1004)
Jesus Knows About My Troubles(1005)

12003 - SCAT MAN BAILEY
My, Oh, My (104)
Raindrop Blues(105)

12004 - ROBERT ANDERSON
King Jesus (F.1008)
My Friend Jesus (F.1009)

12005 - EDDIE CHAMBLEE
Dureop pt.1 (F.1010;UB9198)
Dureop pt.2 (F.1011;UB9199)

12006 - GLADYS PALMER
Ain't That Just Like A Man(1012)
I Understand We're Through(1013)

12007 - MEMPHIS SLIM
Life Is Like That (21182)
Nobody Loves Me (21744)

12008 - BABY BOY WARREN
Forgive Me Darling (1016)
Please Don't Think I'm Nosy(1017)

12009 - THELMA HAWKINS & DAUGHTER
He Knows How Much I Can't Bear(F.1018)
Over The Hill (F.1019)

12010 - THE DOMINOES
Harbor Lights (F.109)
No, Says My Heart(F.101)

12011 - L & N GOSPEL SINGERS
Lord You Been So Good To Me(1006)
Going To Move (F.1007)

12012 - ANNISTEEN ALLEN:
Cloudy Day Blues (F.111)
Lies, Lies, Lies(F.112)

12013 - ROBERT ANDERSON
My Home Over There (1024)
Eternal Home (1025)

12014 - EDDIE CHAMBLEE
Blues For Eddie(F.1026,518)
Blue Steel (F.1027)

12015 - MEMPHIS SLIM
Pacemaker Boogie (21179)
Motherless Child (21180)

12016 - LITTLE ESTHER & THE DOMINOES
Other Lips, Other Arms(F.119)
Deacon Moves In (F.121)

12017 - TEDDY WILLIAMS
If I Didn't Love You (F.115)
(Take My Money) Take My Love(F.116)

12018 - GLADYS PALMER
Fool That I Am (1030)
Song Man (1031) (21886)

12019 - TOMMY DEAN
Hours Past Midnight(1032-1)(UB-9-1014)
Scamon Boogie (1033-1)(UB-9-1015)

12020 - ANNISTEEN ALLEN
Hard To Get Along(F.110)
Too Long (F.113)

12021 - MEMPHIS SLIM
Messin' Around (22325)(K.9022)
Midnight Jump (22322)(K.9023)

12022 - THE DOMINOES
Sixty Minute Man (F.108)
I Can't Escape From You(F.123)

12023 - LITTLE ESTHER
Don't Make A Fool Out Of Me(F.140)
I'm A Bad, Bad Girl (F.141)

12024 - JOE BAILEY
Forget Me (F.124)
The House Of The Lord(F.125)

12025 - TEDDY WILLIAMS
Heading For The River(114)
Gonna Fix Your Wagon(117)

12026 - ROBERT ANDERSON
He Lives In Me (1038)
God Answers Prayer(1039)

12027 - EDDIE CHAMBLEE
Back Street (1040)
Cradle Rock (1041)

12028 - MARION ABERNATHY
My Man Boogie (K.5378)
Wee Baby (K.5389)

12029 - MARIAN McPARTLAND QUINTET
Flemingo (F.132)
It's De Lovely (F.133)

12030 - HENRY HILL
Wandering Blues (F.136)
Sunday Morning Blues (F.138)

12031 - TOMMY DEAN
Just About Right (1042)
Sweet And Lovely (1043)

12032 - CLEOPHUS ROBINSON
Now Lord (1044)
I Love The Name Of Jesus(1045)

12033 - MEMPHIS SLIM
Lend Me Your Love (2652)(1047)
Darling I Miss You So(2653)(1046)

12034 - MARIAN McPARTLAND QUINTET
Liebestraum (F.134)
(Four Brothers(F.135)

12035 - JOE BAILEY ORK.
Would You Like To Know About Heaven?(F.126)
I Can't Stop Loving You (F.127)

12036 - LITTLE ESTHER & THE DOMINOES
Looking For A Man To Satisfy My Soul(F.118)
Heart To Heart(F.120)

12037 - HENRY HILL
Hold Me Baby (145)
Since You've Been Away(146)

12038 - PRESTON LOVE ORK.
Wondering (F.148)
Voodoo (F.149)

12039 - THE DOMINOES
Weeping Willow Blues (F.103)
I Am With You (F.153)

12040 - FLORIDA SOUL STIRRERS
I Heard The Voice (F.158)
Get Right With God(F.160)

12041 - JOE HOLIDAY QUARTET
The Song Is You (F.165)
I Told You So (F.167)

12042 - LITTLE ESTHER (with Earl Warren)
Cryin' And Singin' The Blues(F.142)
Tell Him That I Need Him So (F.143)

12043 - PRESTON LOVE ORK.
Unconscious Blues (F.150)
Twilight Blues (F.151)

12044 - HENRY HILL
If You Love Me (F.139)
What The Matter Mama(F.144)

12045 - RED CALLENDER SEXTET
Dolphin Street Boogie (9059)
Poinciana (9060)

12046 - JIMMY GRISSOM(with R.Callerder)
Once In Love Blues (1052)
I'll Still Keep Loving You(1053)

12047 - FLORIDA SOUL STIRRERS
Holy Father (F.157)
Father Alone(F.159)

12048 - JOE HOLIDAY QUARTET
Nightcap (F.166)
Try A Little Tenderness (F.168)

12049 - RED CALLENDER SEXTET
September In The Rain (1054)
Tabor Inn (1055)

12050 - THE GOLDEN EAGLES
Jezebel (175)
Lay Down Your Soul (177)

12051 - BLIND MARY AND BABY SHIRLEY
Every Hour, Every Day (179)
Sweeping Through The City(180)

12052 - THE INTERNE QUARTET
In That Great Union (182)
I Want To See Jesus (183)

12053 - HENRY HILL
My Baby's Back Home (137)
Give Me Something Called Love(147)

12054 - JOHN LEE
Down At The Depot (172)
Alabama Boogie (173)

12055 - LITTLE ESTHER
Ring-A-Ding-Doo (F.194)
The Crying Blues (F.196)

12056 FLUFFY HUNTER & JESSIE POWELL ORK.
Love's A Fortune (F.191)
Walk Right In, Walk Right In(F.193)

12057 ANNISTEEN ALLEN & GENE REDD ORK.
The Bittersweet (F.186-1)
Bluest Blues (F.187-1)

12058 - GENE REDD ORK
Play,Vibes,Play(F.188)
I Surrender Dear(F.189)

12059 - THE DOMINOES
That's What You're Doing To Me(F.152-2)
When The Swallows Come Back To Capistrano / (1059-3)

12060 - JESSE POWELL ORK.(Fluffy Hunter)
My Natch'l Man (F.190)
As Long As You're Satisfied (F.192)

12061 - ROY BYRD
K.O. Blues (F.208)
Curly Haired Baby(F.209)

12062 - DOROTHY ELLIS
Slowly Going Out Of Your Mind (F.232)
He's Gone (F.233)

12063 - LITTLE ESTHER
Summertime (F.197)
The Storm (F.231)

12064 - THE ROYALES
Every Beat Of My Heart (F.214)
All Night Long (F.215)

12065 - LITTLE ESTHER
I'll Be There (F.195)
Better Beware (F.217)

12066 - PETE "GUITAR" LEWIS
Louisiana Hop (F.220)
Crying With The Rising Sun (F.222)

12067 - JIMMY TYLER
Tip Lightly (F.220)
You'll Never Know (F.225)

12068 - THE DOMINOES
Deep Sea Blues (1056)
Have Mercy Baby (1057)

12069 - PRESTON LOVE ORK
September Song (F.236)
Wango Blues (F.239)

12070 - DOROTHY ELLIS
Drill Daddy Drill (F.234)
Must Go Out And Play(F.235)

12071 - THE FOUR INTERNES
In That Great Gettin' Up Morning(204)
Living In The Gloryland (205)

12072 - THE DOMINOES
That's What You're Doing To Me (152-2)
Love, Love, Love (154-1)

12073 - ROY BYRD
Rockin' With Fes(F.210)
Gone So Long (F.211)

12074 - BABY SHIRLEY
I'd Rather Serve Jesus (198)
I Know Jesus Will Save (199)

12075 - THE FOUR JACKS
You Met A Fool (F.246-1)
Goodbye Baby (F.247-1)

12076 - PETE "GUITAR" LEWIS
Raggedy Blues (F.221)
Harmonica Boogie (F.223)

12077 - THE ROYALS
I Know I Love You So (F.212)
Starting From Tonight (F.213)

12078 - LITTLE ESTHER
Bring My Lovin' Back To Me(F.219)
Aged And Mellow (F.228)

& SHIRLEY HAVEN
12079 - CORA WILLIAMS WITH THE FOUR JACKS
I Ain't Coming Back Anymore(F.241)
Sure Cure For The Blues (F.242)

12080 - JIMMY TYLER ORK.
Take It Away (F.226)
Little Jim (F.227)

12081 - PIG MEAT PETERSON
Everybody Loves A Fat Man (F.1064)
Loud Mouth Lucy (F.1065)

12082 - LIL GREENWOOD & LITTLE WILLIE
Monday Morning Blues (F.254)
*My Last Hour *with THE FOUR JACKS (F.255)

12083 - HERB KENNY & THE COMETS
When The Lights Go On Again (F.1066)
Only You (F.1067)

12084 - BILLY HADNOTT ORK.
Ooh Chica (F.248)
My Ideal (F.251)

12085 - PRESTON LOVE ORK
Like A Ship At Sea (F.237)
Strictly Cash (F.238)

12086 - THE FOUR INTERNES
In That Great Reunion (206-1)
One Of These Mornings (207-1).

12087 - THE FOUR JACKS
I'll Be Home Again (F.244)
The Last Of The Good Rockin' Men(F.245)

12088 - THE ROYALS
Moonrise (F.257)
Fifth Street Blues (F.259)

12089 - JOHN LEE
Baby's Blues (F.170)
Blind's Blues (F.174)

12090 - LITTLE ESTHER
Somebody New (F.218)
Ramblin' Blues(F.230)

12091 - THE GOLDEN EAGLES
Anywhere Anytime (176-1)
My God Called Me This Morning(178-1)

12092 - SHIRLEY HAVEN & THE FOUR JACKS
Troubles Of My Own (F.240)
Stop Foolin' Around (F.243)

12093 - LIL GREENWOOD & THE FOUR JACKS
Grandpa Can Boogie Too (F.252)
Never Again (F.253)

12094 - THELMA BURNPES & THE ROYALETTES
God's Soldier (F.200)
Precious Father(F.201)

12095 - JIMMY WITHERSPOON
Foolish Prayer (F.264)
Two Little Girls(F.267)

12096 - BILLY HADNOTT ORK.
Limehouse Blues (F.249)
Junk Wagon (F.250)

12097 - THE FOUR INTERNES
Count Your Many Blessings (262-1)
Going Back To Jesus (263-1)

12098 - THE ROYALS
I'll Never Let Her Go (F.256)
A Love In My Heart (F.258)

12099 - JIMMY WITHERSPOON
Lucille (F.265)
Blues In Trouble (F.266)

12000 - BOBBY NUNN & LITTLE ESTHER
Saturday Night Day (F.269)
Mainliner (F.270)

In a forthcoming installment we hope to reproduce photos of many of the Federal recording artists.



12101 - LITTLE WILLIE LITTLEFIELD:
Striking On You Baby (F.276)
Blood Is Redder Than Wine (F.277)

12102 - BIG JAY MCNEELY:
The Goof (F.280)
Big Jay Shuffle (F.283)

12103 - PETE "GUITAR" LEWIS:
Ooh Midnight (F.285)
Scratching (F.286)

12104 - THE FOUR INTERNES:
Newborn Again (F.260)
Home Again (F.261)

12105 - THE DOMINOES:
No Room (F.1068)
I'd Be Satisfied (F.1069)

12106 - THE DOMINOES:
I'm Lonely (F.1073)
Yours Forever (F.1074)

12107 - JIMMY WITHERSPOON:
Don't Tell Me Now (F.289)
Corn Whiskey (F.290)

12108 - LITTLE ESTHER with *LITTLE WILLIE:
Last Laugh Blues* (F.272)
Flesh, Blood And Bones (F.273)

12109 - SMOKEY HOGG:
Keep A Walkin' (F.292-1)
Do It No More (F.295-1)

12110 - LITTLE WILLIE LITTLEFIELD:
K.C. Loving (F.278)
Pleading At Midnight (F.279)

12111 - BIG JAY MCNEELY:
Just Crazy (F.281)
Penthouse Serenade (F.282)

12112 - PETE "GUITAR" LEWIS:
Then Blast (F.284)
Chocolate Pork Chopman (F.287)

12113 - THE ROYALS:
Are You Forgetting? (1078)F
What Did I Do (F.1079)

12114 - THE DOMINOES:
The Bells (F.1070)
Pedal Pushin' Papa (F.1071)

12115 - LITTLE ESTHER with LITTLE WILLIE:
Hollerin' And Screamin' (F.268)
Turn The Lamp Down Low (F.274)

12116 - THE GOLDEN EAGLES:
The Lord Will Make A Way Somehow (1080)
Throw Out The Life Line (1083)

12117 - SMOKEY HOGG:
Your Little Wagon (F.293-1)
Penny Pinching Mama (F.294-1)

12118 - JIMMY WITHERSPOON:
Jay's Blues pt.1 (1088-1)
Jay's Blues pt.2 (1089-1)

12119 - GENE REDD ORK:
I Dreamed The Blues (F.1086-1)
In The Redd (F.1087-1)

12120 - YOUNG JOHN WATSON:
No I Can't (F.296-2)
Highway 60 (F.297-2)

12121 - THE ROYALS:
The Shrine Of St. Cecilia (F.1076)
I Feel So Blue (F.1077)

12122 - LITTLE ESTHER: *with BOBBY NUNN
You Took My Love Too Fast* (F.271)
Street Lights (F.275)

12123 - ELEANOR FRANKLIN & DANNY KING:
The Three Men In My Life Pt.1 (306)
The Three Men In My Life Pt.2 (307)

12124 - THE FOUR INTERNES:
Do Unto Others (F.1093)
I'm Using My Bible For A Road Map (F.1096)

12125 - CAMILLE HOWARD:
I'm So Confused (F.312-1)
Excite Me Daddy (F.313-1)

12126 - LITTLE ESTHER:
Sweet Lips (F.1100)
Hound Dog (F.1103)

12127 - SMOKEY HOGG:
Gone, Gone, Gone (F.300-1)
I Ain't Got Over It Yet (F.303-1)

12128 - JIMMY WITHERSPOON:
One Final Gal (F.288-1)
Back Home (F.1091-1)

12129 - THE DOMINOES:
Don't Leave Me This Way (F.155)
These Foolish Things (F.156)

12130 - CECIL "COUNT" CARTER ORK
Strange Blues (F.316)
What's Wrong With Me (F.318)

12131 - YOUNG JOHN WATSON:
Motor Head Baby (F.298)
Sad Fool (F.299)

12132 - PRESTON LOVE ORK:
Stay By My Side (F.323)
You Got Me Drinkin' (F.325)

12133 - THE ROYALS:
Get It (F.1104)
No It Ain't (F.1105)

12134 - CAMILLE HOWARD:
Hurry Back Baby (F.314)
I Tried To Tell You (F.329)

12135 - CECIL "COUNT" CARTER ORK.:
I Know, I Know (F.319)
Ginger Bread (F.320)

12136 - FRED CLARK:
Walkin' And Wonderin' (F.331)
Ground Hog Snooper (F.332)

12137 - LITTLE WILLIE LITTLEFIELD
The Midnight Hour Was Shining (F.1107)
My Best Wishes And Regards (F.1110)

12138 - JIMMIE WITHERSPOON:
Last Mile (F.343)
Back Door Blues (F.345)

12139 - THE DOMINOES:
You Can't Keep A Good Man Down (F.1113C3)
Where Now Little Heart (F.1114C3)

12140 - CHIEMI ERI & G.I. JOE:
Pretty Eyed Baby (F.321)
Forgive Me (Gomen Nasai) (F.322)

12141 - BIG JAY MCNEELY:
Nervous Man, Nervous (F.348)
Rock Candy (F.349)

12142 - LITTLE ESTHER:
Cherry Wine (F.1101-1)
Love Oh Love (F.1102-1)

12143 - YOUNG JOHN WATSON:
I Got Eyes (F.339-1)
Walkin' To My Baby (F.341-1)

12144 - CLEVELAND WILLIAMS:
Two Red, Red Lips (F.336)
You'll Never Know (F.338)

12145 - PRESTON LOVE:
Suicide Blues (F.326-1)
My Love Is Draggin' (F.324-1)

12146 - THE FOUR INTERNES:
Holy Father (F.1095-1)
Stepped In The Water (F.1097-1)

12147 - CAMILLE HOWARD:
Losing Your Mind (F.315)
You're Lower Than A Mole (F.328)

12148 - LITTLE WILLIE LITTLEFIELD:
Miss K.C.'s Fine (F.1108)
Rock a Bye Baby (F.1109)

12149 - THE LAMPLIGHTERS:
Part Of Me (F.355-1)
Turn Me Loose (F.357-2)

12150 - THE ROYALS:
Hello Miss Fine (1116-1)
I Feel That-A-Way (F.1118-1)

12151 - BIG JAY MCNEELY:
3 D (F.347-1)
Texas Turkey (F.350-1)

12152 - THE LAMPLIGHTERS:
Give Me (F.359)
Be Bop Wine (F.362)

12153 - TONY WILLIAMS & THE PLATTERS:
Give Thanks (F.364)
Hey Now (F.366)

12154 - THE FOUR INTERNES
I Just Rose To Tell You (F.1098)
You'd Better Mind (F.1099)

12155 - JIMMY WITHERSPOON:
Fast Women And Sloe Gin (F.346)
Miss Mistreater (F.1090)

12156 - JIMMY WITHERSPOON & THE LAMPLIGHT
Sad Life (F.369)
Move Me Baby (F.370)

12157 - YOUNG JOHN WATSON
What's Going On (F.340-1)
Thinking (F.342-1)

12158 - LIL GREENWOOD: with QUARTET
I'll Go (372)
I'm Crying (374)

12159 - JESSE POWELL ORK:
Love To Spare (F.1121-1)
Rear Bumper (F.1123-1)

12160 - THE ROYALS:
That's It (F.1106)
Someone Like You (F.1117-1)

12161 - FLUFFY HUNTER:
Climb The Wall (F.377-1)
To Say I Love You (F.378-1)

12162 - THE DOMINOES:
My Baby's 3 D (1124-2)
Until The Real Thing (F.1133-2)

12163 - LITTLE WILLIE LITTLEFIELD
Please Dont Go-o-o-o-oh (F.379)
Don't Take My Heart Little Girl (F.382)

12164 - THE PLATTERS
I'll Cry When You're Gone (F.363-1)
I Need You All The Time (F.365-1)

12165 - LIL GREENWOOD:
All Is Forgiven (F.375-1)
Mercy Me (F.373-1)

12166 - THE LAMPLIGHTERS:
Smootchie (360)
I Can't Stand It (361)

12167 - SISTER BONNIE BRADFORD:
He Stopped Me From Straying (F.388-1)
Glorify His Name (F.390-1)

12168 - BIG JAY MCNEELY:
Mule Milk (F.395-1)
Ice Water (F.396-1)

12169 - THE ROYALS: (The Midnighters)
Work With Me Annie (F.398)
Until I Die (F.399)

12170 - THE FOUR INTERNES:
Do You Know Him? (1092-1)
Who Will Your Captain Be? (1094-1)

12171 - JESSE POWELL ORK:
Leavin' Tonight (1120-1)
Hot Box (1122-1)

12172 - FLUFFY HUNTER:
There's So Much Trouble (375-1)
Leave It To Me (376-1)

12173 - JIMMY WITHERSPOON:
2d Sad Hours (F.367-1)
Just For You (F.368-1)

12174 - LITTLE WILLIE LITTLEFIELD:
Falling Tears (380-1)
Goofy Dust Blues (381-1)

12175 - YOUNG JOHN WATSON:
Space Guitar (F.404-1)
Half Pint A Whiskey (F.405-1)

12176 - THE LAMPLIGHTERS:
Tell Me You Care (F.402-1)
I Used To Cry Mercy, Mercy (F.408-1)

12177 - THE MIDNIGHTERS:
Give It Up (400)
That Woman (F.1119X1)

12178 - THE DOMINOES:
Tootsie Roll (K.8466)
The Outskirts Of Town (K.8468)

12179 - BIG JAY MCNEELY
Hot Cinders (F.394)
Whipped Cream (F.397)

12180 - JIMMY WITHERSPOON:
It (F.344)
Highway To Happiness (F.384)

12181 - THE PLATTERS
Roses Of Picardy (F.410-1)
Beer Barrel Polka (F.412-1)

12182 - THE LAMPLIGHTERS:
Salty Dog (F.401-1)
Ride, Jockey, Ride (F.403-1)

12183 - YOUNG JIMMY WATSON:
Gettin' Drunk (F.406-1)
You Can't Take It With You (F.407-1)

12184 - BILLY WARD & HIS DOMINOES:
Handwriting On The Wall (1128)
One Moment With You (1134)

12185 - THE MIDNIGHTERS:
Sexy Ways (F.1136-1)
Don't Say Your Last Goodbye (F.1137-1)

12186 - BIG JAY MCNEELY:
Let's Work (414X1)
Hard Tack (416X1)

12187 - SISTER BONNIE BRADFORD:
Choose Your God (389-1)
Jesus Made A Change (392-1)

12188 - THE PLATTERS:
Love All Night (F.409-1)
Tell The World (F.411-1)

12189 - JIMMY WITHERSPOON:
I Done Told You (385-1)
Oh Boy (386-1)

12190 - LINDA LOPEZ:
Chopstick Mambo (421-1)
Drume Negrita (424-1)

12191 - BIG JAY MCNEELY:
Beachcomber (413-1)
Strip Tease Swing (415-1)

12192 - THE LAMPLIGHTERS:
You Hear (F.425-1)
Five Minutes Longer (F.427-1)

12193 - THE DOMINOES:
Above Jacob's Ladder (F.1125-1)
Little Black Train (K.8464-1)

12194 - LINDA LOPEZ:
Limehouse Blues Mambo (F.422)
Nursery Mambo (F.423)

12195 - THE MIDNIGHTERS:
Annie Had A Baby (F.1138-2)
She's The One (F.1139-2)

12196 - GERALD WILSON:
Mambo Mexicana Part 1 (F.1142-1)
Mambo Mexicano Part 2 (F.1143-1)

12197 - THE LAMPLIGHTERS:
Yum Yum (426-1)
Goody Good Things (428-1)

12198 - THE PLATTERS:
Voo-Vee-Ah-Bee (F.433-1)
Shake It Up Mambo (F.435-1)

12199 - JIMMY TYLER:
Callin' All Chickens (F.1150-1)
Skeedle Dum Bum (F.1151-1)

12200 - THE MIDNIGHTERS:
Annie's Aunt Fanny (F.429-2)
Crazy Loving (F.431-1)

Some of the preceding listings
were given coverage in Billboard
issues. Those which we have found are:
12155 - 1/9/54 12183 - 5/22/54
12161 - 2/2/54 12186 - 6/12/54
12162 - 2/2/54 12188 - 6/26/54
12163 - 1/9/54 12189 - 6/26/54
12176 - 4/10/54 12191 - 8/21/54
12181 - 5/8/54

The magnitude of this project is even
more fascinating because the compilers
in a great percentage have obtained
the data from the actual record.
Some of the letter prefixes seen here
are K (King), F (Federal) and UB
(United Broadcast) and are found in
the master number listings.

(TO BE CONTINUED)



I'VE HEARD THAT SONG BEFORE From Martin Williams

Dear Len and Bob,

Followers of "I've Heard That Song Before" might be interested in the following excerpts from the chapter on Jelly Roll Morton, "The Roll," in my book, JAZZ MASTERS OF NEW ORLEANS, published by Macmillan:

.....the question of plagiarism and collaboration is--like nearly everything else in his career--puzzlingly complex. On the one hand, when he recomposed Santa Pecora's SHE'S CRYING FOR ME into GEORGIA SWING, he gave Pecora credit. Charles Luke is fully credited with SMOKE HOUSE BLUES. Mel Stitzel with THE CHANT, King Oliver with DOCTOR JAZZ. Morton always acknowledged that Porter King had at least collaborated on KING PORTER STOMP and that King was at that time a better musician.

== "On the other hand, Dick Hadlock recently discovered the introduction to SHREVEPORT STOMP note for note in Rudy Wiedhoft's (Wiedoeft's) earlier SAXOPHOBIA. Lee Collins recorded his FISH TAIL BLUES with Morton in 1924, but Morton's later SIDE WALK BLUES is clearly the same piece with a new trio section. Morton acknowledged his early debt to New Orleans pianist Frank Richards, but in such a way as to hint that Richards was perhaps the author of NEW ORLEANS BLUES--or at least of an earlier piece that inspired it.

"In the early Sixties, I noticed a Twenties recording by clarinetist Boyd Senter of STEAMBOAT STOMP, a piece Morton also recorded and took credit for. Writing to Senter about it, I got this friendly reply: 'I was making records for Pathe and Perfect, on my first session I made a tune, and had no name for it. Lew Gold.....said, 'I just won some money on a horse named Slippery Elm' so that is where I got the title. My second was BUCKTOWN BLUES. While in Chicago with Walter Melrose, he said 'When do you make some records,' and I told him as soon as I was in New York again, so we wrote SUGAR BABE. Then I had an old tune that I had been playing around Denver called JUST JAZZ, so made it and called it STEAMBOAT STOMP..... all my tunes were recorded before they were ever published.'

"It is also undoubtedly true that Morton did, as Harrison Smith contends, deliberately steal some songs in retaliation over business arguments. Smith even names Ben Garrison as Morton's later ghost writer."

"Changing the titles on his pieces was almost a standard practice for Morton. Thus FROG-I-MORE RAG (or FROGGY MOORE) became (when words were added) SWEETHEART O'MINE. FICKLE FAY CREEP was once SOAP SUDS. LONDON BLUES and SHOESHINER'S DRAG are the same piece. And when Louis Armstrong recorded CHICAGO BREAKDOWN it was actually STRATFORD HUNCH. BIG FAT HAM (or BIG FOOT HAM on some record labels) became HAM AND EGGS. BLACK BOTTOM STOMP was once published as QUEEN OF SPADES. Jelly's later theme song, WININ' BOY BLUES, was once a part of his TOMCAT BLUES and his MIDNIGHT MAMA, the last two actually the same piece. NEW ORLEANS BLUES into NEW ORLEANS JOYS was made obviously to indicate a happy blues, but the piece Morton did with Johnny Dunn as BUFFALO BLUES was later called MISTER JOE. A section of MILENBERG JOYS shows up in the piece Morton did with Dunn called DUNN'S BUGLE CALL BLUES. And so forth."

Incidentally, apropos of Burgesses' remarks on SHAG and I GOT RHYTHM in the first installment, the remarkable thing about SHAG is that, aside from the "who could ask for anything more" tag (which appears as an intro), Bechet and Ladnier do NOT use Gershwin's melody at all, but only his chord changes, as a basis for their playing--until the switch to blues changes toward the end of the record. Which makes SHAG an astonishingly prophetic performance. Since then, there have been THOUSANDS of I GOT RHYTHM-based pieces

in the jazz repertoire. And don't assume they all came in with bop in the mid-1940's either. At random, there were Gene Krupa's WIRE BRUSH STOMP (which virtually DID lift Gershwin's melody), Basie's LESTER LEAPS IN, Ellington's COTTON TAIL (which has one altered chord over Gershwin's pattern), and MANY others.

P. S. I should have added above that in his second theme to MIDNIGHT MAMA/TOMCAT BLUES, Morton was using a traditional blues melody variously called (in the 1920s) MECCA FLAT BLUES and NOBODY KNOWS THE WAY I FEEL THIS MORNING. Anyone interested in further information on that one might take a look at my column in the Jan. 21st DOWN BEAT.

STILL MORE!

from Warren Kilbourne Hightstown, N.J.

Below are some more "I've Heard That Song Before." Most have been verified by my not-infallible ears, although I must admit I read about some and then ran home to test them out myself. *means that the two songs are the same. # means I haven't been able to personally test the song's similarities; I'm taking someone else's word for it.

- | | |
|-------------------------------------|---|
| * A Smo-o-oth One (B. Goodman) | Midnight at the Onyx (Hudson-DeLange) |
| * Air Mail Special (B. Goodman) | Good Enough to Keep (B. G.) |
| * Azure (Duke) | South Bayou Shuffle (H. McIntyre) |
| Barbaric (Hoagy Carmichael) | In the still of the night (Hoagy) |
| # Be-Be (Dorsey Brothers) | Contrasts (J. Dorsey) |
| Blue Skies | In Walked Bud (Bud Powell) |
| * Blue Ramble (Duke) | The Duke's Idea (C. Barnet) |
| * Bugle Call Rag | Military Madcaps (Larry Clinton) |
| * Boogie Woogie Maxixe (Bob Crosby) | Maxine Denzigoza (John Kirby) |
| * Big John Special (B. Goodman) | Come and Get it (Glen Gray) |
| * Breakaway | Ja Da Blues (Memphis Jazzers-Grey Gull) |
| Call of the Freaks (L. Russell) | D Natural Blues (F. Henderson) |
| * Dodger Fan Dance (Harry James) | 3 Ring Ragout (Will Bradley) |
| * Hairy Joe Jump (Harlan Leonard) | Southern Fried (C. Barnet) |
| How come you do me like you do | Low Down (Sonny Boy Nelson on Bb) |
| I found a new baby | Ridin' on 52nd St (C. Hawkins) |
| I've Got Rhythm | Now they call it swing (L. Prima); |
| | Stompology (L. Hampton); Opus X (B. Eckstein) |
| | Swinging in the Cocoonut Trees (Louis Jordan) |
| | Lester Leaps In (C. Basie); Anthropology, |
| | Salt Peanuts, Shaw Nuff (D. Gillespie); |
| | Grand Slam (Carl George); |
| | Cement Mixer (Slim Gaillard); |
| | Captain Ahab (Woody Herman); |
| | Battle Royal (Ellington-Basie Band); |
| | Toonerville Trolley (Raymond Scott) |
| | Satan Takes a Holiday (T. Dorsey) |
| | Special Delivery Stomp (A. Shaw) |
| | Indiana Winter (J. J. Johnson) |
| | Solar (Miles Davis) |
| | Wistful and Blue (Ted Lewis) |
| | Shoot 'em (Washboard Whythm Kings) |
| | Can't you tell? (B. Goodman) |
| | No Figs (Metro. All Stars) |
| | Ice Freezes Red (Fats Navarro) |
| | TarPaper Stomp (Wingy Mannone) |
| | Golden Wedding (Woody Herman) |
| | Girl with light blue hair (Raymond Scott) |
| | Capitol Punishment (Stan Kenton) |
| | Moonglow |
| | Hold Tight |
| | The Count's Idea (C. Barnet) |
| | Dicty Glide (Duke Ellington) |
| | Hollywood Stampede (C. Hawkins) |
| | Sighing and Crying (McKinney's C-P's) |
| | Dallas Doings (Duke) |
| | Jam Session (B. Goodman) |
| | The Somebody (Boots & his Buddies) |
| | At the Jazz Band Ball |
| | Quasimodo (Charlie Parker) |
| | Jack Pot (Charlie Ventura) |
| | Euphoria (Charlie Ventura) |
| | Times a-wastin' (Duke) |
| | Knockin' at the Famous Door (C. Barnet) |
| | Hot House (Dizzy Gillespie) |
| | The Weep (Boots & his Buddies) |
| | Moten Swing |

More to come from Walter C. Allen and others!

----- Incidentally our masthead label's title recorded in 1928 was derived from Rubinstein's 'Romance'. Sinatra did it for Columbia in the 40s and it was called 'If You Are But A Dream'.
-Ed. LK

reminiscing in **TEMPO** by Frank Kelly

Ever wonder just what the backgrounds of TV actors, EFREM ZIMBALIST JR. and WERNER KLEMPERER are? Efrem Jr. is the son of the world famous violinist Efrem Zimbalist Sr. and equally famous recording singer Alma Gluck!?! Efrem Sr. in later years became a violin tutor at the Curtis Institute of Music in Philadelphia and still later Dean or President of this institute. Efrem Jr. studied violin from age 5 till 11 when he entered prep school. He entered Yale University. He joined his dad at Curtis as his administrative assistant studying composition and orchestration. He wrote a few sonatas. He moved to NYC and studied acting at the neighborhood playhouse where his school mates were Gregory Peck, Tony Curtis and Tony Randall. He got small parts in Broadway plays. Efrem Jr. was married twice and is the father of four children. Today Efrem is best known for his Inspector Erskine characterization in TV's "FBI" weekly showing WERNER KLEMPERER is the son of the eminent German symphonic conductor Otto Klemperer who's very much alive and actively engaged in conducting the very best symphony orchs. in Europe. Young Klemperer studied piano with Karl Ulrich Schnabel (son of the famous Arthur Schnabel-deceased) of the German State Opera. Werner and his younger sister, Lotte, frequently saw the great and neargreat in their home. There were the late great Kurt Weil, Bertholt Brecht, Arthur Schnabel, Igor Stravinsky, and Cardinal Pacelli who was a composer - and who later became the Pope. Werner's mother was an opera singer of Gustav Mahler's works. Incidentally Klemperer Sr. was a protege of Mahler. Werner also studied violin, trumpet, harmony and composition. In 1933 when Hitler was riding high the elder Klemperer decided to accept an offer here in the U. S. A. to direct the Los Angeles Philharmonic for 6 years. Werner came along. It wasn't long before the younger Klemperer got interested in acting - and soon was a regular with a Pasadena Playhouse group. This led him up the ladder to become a successful professional actor. Werner said he once was interested in becoming a symphony conductor like his famous dad - but he feared the 5 years of difficult study to get up there with his father. Acting was easier. Today Werner characterizes the popular good natured German commander of the serialized long running "Hogan's Heroes" TV comedy presentation.

"SCHIAPARELLI", the veteran fashion designer for Royalty, Movie Queens, and top chics of the international society is alive, well and living in Gay Paree in a walled house & garden on the Rue de Berri-retired. Her living room is piled high with rare books, records, papers, paintings, and other collectors' items--none of which are related to high fashion. She has an actress granddaughter named Marissa Berenson, and granddaughter, Berinthia-a photographer. Schiaparelli thinks our crazy youth will eventually come out of their looney thinking. She also deplores our far out female fashions.

It seems that unreasonable Union demands, crime on the Manhattan streets, parking problems, baby sitters, the exodus to the suburbs, transportation woes, inflation, etc. - B'way shows closing at 10 PM, etc. has killed off lotsa Midtown restaurants--such as Toots 'Shors,, Cafe Chauveron, Dinty Moores, Chandlers West, Steubens Tavern, Kips, Jockey Club and El Morocco--(which'll re-open in the Fall as a private club). It's reported that next Fall such posh hotels as the Plaza, Waldorf-Astoria, St. Regis, Americana, etc. will dispense with their bands & acts. Must be a losing game. Incidentally, the U. S. "Fun City" really is Las Vegas. Ed Sullivan's columns from there reads like Broadway columns of the 30s & 40s. Today Broadway is dead. But not buried. Come back some day when we're rotted (???) . . .

MARTIN BOOKSPAN, the classical music DJ, of NY & Boston, who has done many a liner note for LPs, criticized LPs for various music & hi fi mags, etc., now reviews plays & films for WPIX-TV in "Fun City".

OPERA STAR MARIA CALLAS is teaching at the Julliard School of Music and will be around her native "Fun City" a while -- at least off & on.

Ex-film star MERLE OBERON lives at Acapulca, Mexico, but flies to L.A., Palm Beach, Europe, "Fun City", etc.

REMEMBER MEXICAN SEX BOMB FILM ACTRESS "MARIA FELIX"??? Well, she's still around. Recently seen in blue hot pants, boots, etc. Still a looker. Crazy about horses & racing -- can be seen on every track on the continent. Maria, before she became Mrs. Berger, was the great love of the late Mexican composer "Augustin Lara"--who the story goes--discovered Maria beating laundry with a stone beside a Mexican stream. From such humble beginnings Maria went on to Movie stardom and marriage to Lara whom she later divorced.

It's alleged that ANTHONY QUINN, DAVID NIVEN & GREGORY PECK will build a hotel in Rhodes, Greece--the Government permission was granted. Quinn filmed "Guns of Navarone in Greece in '59.

BETHEL LESLIE, star of many a stage show on B'way, films & TV, now does a bit of script writing for soap operas--one of which is the long hit "Secret Storm" which has been an incubator for several most successful performers like KONRAD MATTAEI, JOHN COLICOS, DIANA MULDAUER, JIMMY VICKERY, and many another super performer.

ORSON WELLES said "If I have often put myself into film it is because ORSON WELLES was less expensive for ORSON WELLES, the producer - than any other actor." Incidentally, ORSON's still quite actively producing, acting & directing. He's been at the game to master all of the angles to film work.

Heavy weight champ JOE FRAZIER studied voice with coach Carlo Menotti and will do concert tours when not boxing.

Remember child film actor FREDDY BARTHOLOMEW (now over six ft tall)! He's 47 yrs. old, and living in dear ole London Town, busy writing his autobio, which he hopes to have ready to show to publishers in Fall of '71. FREDDY's still a NY ADV exec???

SUNNI WELLES, active as a child on such TV offerings as "Leave it to Beaver", "Father Knows Best", the DONNA REED SHOW, etc. made her debut Summer of '71 at "DANGERFIELDS" in "Fun City" - singing.

CONSTANT CARPENTER, who was YUL BRUNNER's co-star after the late GERTRUDE LAWRENCE is up for a new show "The Incomparable Max".

GRACIE FIELDS, the 73 yr old English singer, is still alive and quite active. She owns, or fronts a very swanky club on the Isle of Capri where International Socialites and stars of the stage, TV & screen whoop it up till dawn - especially during the weekends.

JAN CLAYTON, best remembered for her leading lady part on B'way in orig. production "CAROUSEL" (Fine singer JOHN RAITT was in this), has joined HAL PRINCE's hit "FOLLIES" at the Winter Garden (Al Jolson helped make that theatre very well known) as a stand-in for DOROTHY COLLINS (remember Dotty on Your Hit Parade TV series???)

WALTER TOSCANINI, died Summer of '71, collected and preserved all of the recordings of his late great father, ARTURO TOSCANINI. The renowned conductor was a prize fight fan, and never missed a TV fight when not busy conducting, or traveling, etc. One nite ARTURO was busy watching a TV fight. WALTER came downstairs and announced to his Dad of one of his favorite symphonies coming in on the radio - "Come upstairs, Pop, and listen." ARTURO didn't take his eyes from the TV tube, and said, "if you like music, you go upstairs & listen."

BARONESS NICA DE ROTHSCHILD, is known as the jazz baroness (Charlie Parker died at her NY Park Ave. apt. several yrs. ago??) to the needy cool jazzers. NICA paints well, and has several gems & weird landscapes and a portrait of THELONIOUS MONK (THE JAZZ PIANIST). She has attended private jazz sessions, and did sketches of them while they played.

BILLY KRESCHMER, HOT clary of Phila., Pa., is retired in So. N.J. Too bad Billy never cut a major record label and is not on microgrooves.

EDDY MAYHOFF, during the 30s played good society piano in his & other N. Y. C. bands, and during WW2 he came out with a good monologue with a shawl & female voice at Cafe Society Downtown. Today, Mayhoff's active in H'wood TV & films.

R. D. WILBUR, who played hot clarinet around Cincinnati, and later in NYC, may still be active in the music biz-as he has a N.J. address in the current 802 directory.

Remember MARY MARGARET MCBRIDE (she now lives in upstate NY?). The late Ogden Nash wrote in honor of Miss McBride's Cookbook - "I've concluded as I wander thru this Wildershin's World and wide, there are many McBridesmaids, but only one McBride." Incidentally, once someone asked Nash if he was from the Bronx, and he replied "No Thonx". Today, the Bronx is in one of NYC's high crime areas.

VERA-ELLEN, ex-film star of sorta, is still around, and you may see her on the road in HELEN GALLAGER's part of "No, No, NANNETTE".

LUCILLE BALL (Now a multimillionairess) reported to have presented the Motion Pictures & TV Relief Fund with a check for \$25,000. Lucy was nothing great (now 60 yrs old) in films, but hit it exceptionally lush on the boob tube. Her ex bongoist, Guitarist, band leader-actor of sorts, DESI ARNEZ is still around(hair now is gray). Desi lives it up in his Mexican estate, and occasionally visits H'wood & his friends & kids there. Desi's not as rich as Lucy, but perhaps a bit happier being out of the "Rat Race" of show biz.

IGOR STRAVINSKY (deceased) whose estate is worth an estimated more-than-a million-bucks, didn't include the medal he rec'd from Israel, where he conducted the premiere of his cantata "ABRAHAM & ISAAC". The medal was presented to IGOR by President Shazar. STRAVINSKY said, "Shazar made his speech in Hebrew, which I don't speak. I made my knowledge in English, which Shazar doesn't speak. Afterwards Shazar & I conversed in Russian, the language native to us both."

The late great modern composer died 4-6-71. His widow is VERA DE BOSSET STRAVINSKY of NYC. His widow, two sons, one daughter, one granddaughter & young associate ROBERT CRAFT of Los Angeles are the heirs to his estate.

BON BON and CARLOTTA DALE are married (not to each other) and live in Phila. suburbs. Both have families.

DANNY THOMAS & GRACE KAHN, widow of the late lyricist GUS KAHN (he wrote several songs in Chicago with the late Isham Jones) reminisced about the 1952 film, "I'LL SEE YOU IN MY DREAMS" in which DORIS DAY played GRACE KAHN, and DANNY THOMAS played GUS KAHN. The first money raised for Thomas' pet project, the St. Jude Children's Research Hospital, was from the 1952 Christmas premiere of that film at the Chicago Theatre. On May 29, 1971, FRANK SINATRA, BOB HOPE, SAMMY DAVIS, JR., TENN. ERNIE FORD, VIKKI CARR, MARLO & DANNY THOMAS appeared in Memphis at "SHOWER OF STARS", a benefit for St. Jude Hospital.

Is new young actor, WARREN OATS, related to CHARLEY OATES, who had a comedy duo in Miami called "OATES & MEAL"???

CHARLEY STROUSE, a TONY award winner for his music for "APPLAUSE", started out in the music biz as a rehearsal pianist. Others who began their careers that way were the following: LEONARD BERNSTEIN, JULE STYNE, HAROLD ARLEN and BURT BACHARACH.

When reporters greeted aged actress ETHEL GRIFFES at the QUEEN ELIZABETH pier in NYC, they wanted an interview. She said, "at 93 who needs publicity???"

The first man who appeared on the flying trapeze was JULES LEOTARD, - who invented the act in the 19th century, and also the garment he wore (Leotards) which was named for him. He's better known for that garment than his flying act.

The newest "Fun City" showroom on B'way is equipped with subdued lighting, piped in classical music, Eames chairs, and courteous dignified attendants. So, what does it showcase? Imported porno wares, that's what.

Veteran actor SAM JAFFE is an alleged composer when his friend - pianist ZADEL SKOLOVSKY - played one of JAFFE's works at CARNEGIE HALL.

RAN WILDE, who had a mighty slick Duchin style hotel band during the big band era (Ran was the fine flourishing pianist?), was often heard over Cincinnati's strong radio station WLW from the beautiful "Caprice Room" of the Netherlands Plaza Hotel which had its lobby & registration desk on the 4th, or 5th floor. Nowadays he is booker of bands, acts, etc. with offices in Dallas, Texas. Ran hails from Calif.??

BLUE STEELE is not listed in the white or yellow pages of the Dallas phone dirs. under his pro. or real name (Gene Staples). Just where is Blue these days?? Back in Arkansas??

Probably SMITH BALLEW is still in Ft. Worth, Texas with Gen. Dynamics? He's listed in the current Ft. Worth phone directory. His orig. band came off a Texas campus???



PLAZA

5000 Series (cont'd)

Plaza 5000 series: We again continue to list numbers in this series, giving masters, tune titles, artist credits and the label and catalog numbers from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (#36) for details. See most of the subsequent columns for the listings.

(CONTINUED FROM ISSUE 111)

- 7307-I'm Blue Over Two Blue Eyes
- 7308-Vo-Do-Do-De-O Blues
- 7309-
- 7310-
- 7311-Just Like A Butterfly(That's Caught In The Rain)
- 7312-Under The Old Apple Tree
- 7313-Gonna Get A Girl
- 7314-Who-oo? You-oo! That's Who!
- 7315-When Day Is Done
- 7316-A Picture From Life's Other Side
- 7317-Where We Never Grow Old
- 7318-
- 7319-Let Me Take You Home Tonight
- 7320-Loveland Rose
- 7321-Dawn Of Tomorrow
- 7322-You'll Never Miss Your Mother Till She's Gone
- 7323-I Was Born 4000 Years Ago
- 7324-Love Always Has Its Way
- 7325-Midnight On The Stormy Deep
- 7326-On Top Of Old Smokey
- 7327-Put My Little Shoes Away
- 7328-Swamp Blues
(7328 is a renumbering of Paramount mx 2827)
- 7329-Off To Buffalo
(7329 is a renumbering of Paramount mx 2828)
- 7330-Sara Jane
- 7331-John Henry Blues
- 7332-When The Work's Done This Fall
- 7333-Farewell Blues
- 7334-Hawaiian Hula Blues
- 7335-K. C. Whistle
- 7336-In The Good Old Summertime
- 7337-There's No Disappointment In Heaven
- 7338-Come Back To Romany
- 7339-Cherry Blossom Time(Means Love Time To Me)
- 7340-When I Tumble In To My Humble Inn
- 7341-Russian Lullaby
- 7342-Love's Old Sweet Song
- 7343-Charmaine
(renumbering of Pat mx 107605)
- 7344-Sad N' Blue
(probably a renumbering of Pat mx 107380)
- 7345-Mine
(probably a renumbering of Pat mx 107389)
- 7346-Hawaii Land (In Shadowland)
- 7347-Back To Hawaii And Me
- 7348-Golden Brown Blues
- 7349-Hard Headed Mama
- 7350-Black Snake Blues
- 7351-Amalia (Joropo)
- 7352-Sueno Chino
- 7353-Nina Linda O Pampita, Pampa
- 7354-I've Got Something In My Eye(And It's You)
- 7355-When A Nice Boy Meets A Nice Girl
- 7356-Just As Long As I'm With You
- 7357-Under The Moon
- 7358-To-Night I Am Thinking Of You
- 7359-Never
- 7360-If My Dreams Of You(Could Only Come True)
- 7361-No Wonder I'm Happy
- 7362-Vo-De-Do-De-O Blues
(renumbering of Pat mx 107641 recorded 6/24/27)
- 7363-Ann't That A Grand And Glorious Feeling
- 7364-Sweet Someone
(probably a renumbering of Pat mx 107611)
- 7365-(Here Am I) Broken Hearted
- 7366-Meet Me In The Moonlight
- 7367-Just Once Again
- 7368-Toledo
- 7369-El Pais De Las Campanillas
- 7370-En La Boca No
- 7371-Las Tardes Del Ritzy
- 7372-When Day Is Done

- Hollywood Dance Orchestra -Ba 6024
- Irving Kaufman -Ba 6015
- Irving Kaufman -Ba 6013
- Irving Kaufman -Ba 6013
- Sam Lanin's Dance Orchestra -Re 8335
- Sam Lanin's Dance Orchestra -Ba 6006
- Sam Lanin's Dance Orchestra -Ba 6001
- Lonesome Pine Twins -Ba 6041
- Smoky Mountain Twins -Re 8370
- Nathan Glantz & His Orch. -Ba 6021
- Nathan Glantz & His Orch. -Do 3989
- Nathan Glantz & His Orch. -Ba 6004
- Gentry Brothers -6/15/27
- Gentry Brothers -6/15/27
- Gentry Brothers -6/15/27
- Gentry Brothers -6/15/27
- Gentry Brothers -6/15/27
- Fletcher Henderson & His Or.-
- Fletcher Henderson & His Or.-
- Gentry Brothers -6/15/27
- Gentry Brothers -6/15/27
- Gentry Brothers -6/15/27
- Sam K. West, acc. by Ernest Manase -6/16/27
- Sam K. West, acc. by Ernest Manase -6/16/27
- Gentry Brothers -6/16/27
- Gentry Brothers -6/16/27
- Gentry Brothers -6/16/27
- Billy James' Orchestra -6/17/27
- Billy James' Orchestra -6/17/27
- Billy James' Orchestra -6/17/27
- Edmund Cromwell -6/24/27
- (7341 & 7342 Remade 7/7/27)
- Hollywood Dance Orchestra -
- Hollywood Dance Orchestra -
- Hollywood Dance Orchestra -
- South Sea Islanders -6/20/27
- South Sea Islanders -6/20/27
- Jack Jones-Maude Mills -6/21/27
- (Remade 7/22/27)
- Jack Jones-Maude Mills -6/21/27
- (Remade 7/22/27)
- Maude Mills -6/21/27
- Victor J. Rosales -6/23/27
- Victor J. Rosales -6/23/27
- Victor J. Rosales -6/23/27
- Billy James Orchestra -6/23/27
- Billy James Orchestra -6/23/27
- Billy James Orchestra -6/23/27
- Lambert-Hillpot -6/27/27
- Lambert-Hillpot -6/27/27
- Harold Lambert -7/1/27
- Adrian Schubert's Salon O. -7/28/27
- Nathan Glantz & His Orch. -7/21/27
- Golden Gate Dance Orchestra-
- Nathan Glantz & His Orch. -7/21/27
- Hollywood Dance Orchestra -
- Sam Lanin & His Orchestra -6/29/27
- Sam Lanin & His Orchestra -6/29/27
- Sam Lanin & His Orchestra -6/29/27
- House Band -6/30/27
- House Band -6/30/27
- House Band -6/30/27
- House Band -6/30/27
- Harold Lambert -7/1/27
- (Remade 7/20/27)

The All Star BLUES WORLD

FROM SPIVEY RECORDS

65 GRAND AVENUE, BROOKLYN, N. Y., U.S.A. 11205

LATEST RELEASE!!



News ★ Blues

SPIVEY

LP 1012

16 ACTS

32 ARTISTS

SPIVEY'S BLUES PARADE

News ★ Blues 16 ACTS News ★ Blues
SPIVEY LP 1012 32 ARTISTS SPIVEY LP 1012

ALL STAR BLUES WORLD OF SPIVEY

Harmonicas, Washboards, Guitars, Comedy Riske
★ CITY TO COUNTRY BLUES VOCALS ★

Featuring
SONNY BOY WILLIAMSON
SIPPY WALLACE
LONNIE JOHNSON
CAROLINA ROSE
SHAKY HORTON
NITA WASHINGTON
WASHBOARD BILL
PAT BLACKMAN
LITTLE SONNY PARKER
DELSEY MCKAY
BENNY JEFFERSON
VICTORIA SPIVEY
SUGAR BLUE
BILLY MITCHELL
PAPA COMB and UKE MAMA
BLUES PARADERS ORCHESTRA

Bim Bam Boom Productions

Ladies and Gentlemen!
"BIM BAM BOOM" is here! We have assembled the greatest stories, interviews, articles, pictures, discographies and special features for this new magazine concerning the history of Rhythm and Blues and Rock and Roll vocal groups. It's bi-monthly.

SUBSCRIBE NOW! \$5.00 brings you Six(6) Big Issues. Sample copy \$1.00.

Here's a blank for your convenience.

BIM BAM BOOM

P.O. BOX 301

Bronx New York 10469

Here's \$5.00 for 6 bi-monthly issues.

Name: _____

Address: _____

City _____ State _____ Zip Code _____
